



FOLK-DANCES *from* OLD HOMELANDS

ELIZABETH BURCHENAL

G. SCHIRMER, INC.

New York

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Folk-dances from old
homelands

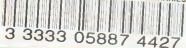
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J. UNDERWOOD & UNDERWOOD
STUDIO, N. Y.

AMERICANS OF CZECHOSLOVAC LINEAGE IN MORAVIAN DANCES
"America's Making" Exposition
New York City, November, 1921

FOLK-DANCES FROM OLD HOMELANDS

A Third Volume of
FOLK-DANCES AND SINGING GAMES

Containing Thirty-three Folk-Dances

FROM BELGIUM, CZECHO-SLOVAKIA, DENMARK, ENGLAND, FINLAND, FRANCE, GERMANY,
IRELAND, LITHUANIA, POLAND, PORTUGAL, RUSSIA, SPAIN, SWEDEN
AND THE UNITED STATES

Collected and Described by

ELIZABETH BURCHENAL, A.B., Sc.D.

President, Founder (1916), American Folk-Dance Society
Chairman, National Committee on Folk Arts of the U. S.
U. S. Member, International Commission on Folk Arts and Folklore

Piano Arrangements mostly by

EMMA HOWELLS BURCHENAL

Price, \$3.00

(In U. S. A.)

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To
My Mother
MARY DAY BURCHENAL
THIS BOOK IS LOVINGLY
DEDICATED

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FOREWORD

To you, my many friends of many nationalities—Belgian, Czechoslovak, Danish, English, Finnish, French, German, Irish, Lithuanian, Polish, Portuguese, Russian, Spanish—through whom I have learned to know and love the dances contained in this collection, I wish to express both my appreciation of all that your friendship has given me and my gratitude for the opportunity of dancing these dances with you. We have had happy times together which I shall never forget. Some of you are Americans and some I have visited in your own countries, but through all of you my knowledge of many “old Homelands” has been broadened and my respect and admiration for them increased.

You are too numerous to thank individually by name, but each of you who reads it will understand that this grateful acknowledgment is intended for you personally.

ELIZABETH BURCHENAL.

PREFACE

Had it not been misleading to many people I should have preferred to name this collection "Folk-Dances of Americans," for it contains dances of many of the peoples who constitute the "American People."

Since the far-off days of the early discoverers, explorers and adventurers from Iceland, Norway, Italy, Spain, England, Portugal and other countries, America has been colonized, peopled and developed by emigrants of practically all the nations and races of the world. We are an immigrant nation. Even before the signing of the Declaration of Independence, French, English, Spanish, Dutch, Irish, Scottish, Welsh, Swedish, Palatinate German and Finnish colonists were established here in sufficiently large numbers to have considerable influence on our early history. Other nationalities also were represented in the colonies by smaller groups, and by individuals. Since then, without pause, the tides of home builders from other lands have swept in, wave by wave, and all have brought with them their capacity for Labor, Art and Loyalty, and have made their contributions and done their part toward the making of America—a process that is still going on!

Unfortunately, however, many spiritual contributions of these people have been overlooked and lost. Folk-art is among these. Folk-dancing (with Folk-music) is one of the great gifts of the emigrant peoples to America's making, and one which we have been strangely slow to recognize and adopt as our own. As with all folk-art, it has a fundamental and human quality and a simplicity which give it a universal appeal. Here at our hand is a thing of beauty and joy, with inviting warmth of melody and rhythm, rightly belonging to us—just as the people who brought it are of us—if only we have the wit to make it our own!

Recently there has been an increasing appreciation of the folk-arts. We have had folk-music in opera and on the concert stage; peasant costume designs, fabrics and embroideries have been applied to fashion in dress; folk-drama and folk-art have appeared on our stage and in our galleries; we have seen suggestions of the influence of folk-art in the art of the ballet, and we have had folk-dancing in our schools and playgrounds since 1905, when the folk-dance movement was first launched; but a very general appreciation of folk-dancing as it may apply to the every-day life of American people is yet to come. It is still a "Kingdom around the Corner" just waiting to be discovered!

P R E F A C E

This, I think, is because folk-dancing is a living, human activity, and while pleasant to look upon, cannot be really known or fully appreciated by the mere *observer*. It is only through the actual experience of taking part in it that one comes to know it, and until recently there has been very little opportunity for this experience open to the layman.

Folk-dancing has great and worthy purposes to serve: it is a pure and fundamental art-form and as such should be preserved and treasured by us as a factor in the development of art in this country.

The folk-dancing of a people expresses their spirit and character as no words could, and in such a vivid, human and universally comprehensible way that it has an educative value for the general public, whose knowledge of the newer Americans is woefully meager and whose horizon would be broadened by the cultural advantages acquired through contact with people of other countries. I believe most heartily that folk-dancing can be of assistance in what Rabindranath Tagore has called the "World mission America has to perform in welcoming all peoples and making them one."

But to my mind the greatest potential value, to us, of folk-dancing lies in its possibilities as a *much-needed, wholesome form* of popular recreation. This aspect of the subject (except in so far as it has been applied to *children's* recreation) has perhaps been least appreciated.

During the past few years, however, a definite movement has been under way to promote the popular use of folk-dancing as recreation for adults. The American Folk-Dance Society was established in 1916 not only to study and collect, at original sources, the folk dances of the United States and of other countries, and to assemble an Archive of American Folk Dance, but to teach and popularize those which are especially adaptable for general use, and to serve as a clearing-house of authentic information on the subject. To this movement there has been an eager and appreciative response which is eloquent of the fact that the need of this form of recreation is universally felt. The demand for information and assistance in introducing it into general use, now coming from all parts of the country, indicates a quickening interest which may be the foreshadowing of a great popular use of folk-dancing as a social recreation.

June, 1922

ELIZABETH BURCHENAL

UNCLE STEVE'S QUADRILLE

A Allegro $\text{♩} = 116$

Part I

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Bass clef accompaniment. Measure numbers 1, 2, 3, and 4 are indicated below the bass line.

Musical notation for measures 5-9. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Bass clef accompaniment. Measure numbers 5, 6, 7, 8, and 9 are indicated below the bass line. The word "Fine" is written above measure 8. Section marker "B" is above measure 9.

Musical notation for measures 10-14. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Bass clef accompaniment. Measure numbers 10, 11, 12, 13, and 14 are indicated below the bass line.

Musical notation for measures 15-19. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Bass clef accompaniment. Measure numbers 15, 16, 17, 18, and 19 are indicated below the bass line. Section marker "C" is above measure 16.

Musical notation for measures 20-24. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Bass clef accompaniment. Measure numbers 20, 21, 22, 23, and 24 are indicated below the bass line.

D.C. al Fine

UNCLE STEVE'S QUADRILLE

Part II

D Allegro $\text{♩} = 116$

Musical notation for measures 1-3. The piece is in D major (two sharps) and 2/4 time. The treble clef contains the melody, and the bass clef contains the accompaniment. Measure 1 starts with a quarter rest in the bass. Measures 1, 2, and 3 are numbered 1, 2, and 3 respectively.

Musical notation for measures 4-8. The treble clef contains the melody, and the bass clef contains the accompaniment. Measures 4, 5, 6, 7, and 8 are numbered 4, 5, 6, 7, and 8 respectively.

E

Musical notation for measures 9-12. The treble clef contains the melody, and the bass clef contains the accompaniment. Measures 9, 10, 11, and 12 are numbered 9, 10, 11, and 12 respectively.

Musical notation for measures 13-16. The treble clef contains the melody, and the bass clef contains the accompaniment. Measures 13, 14, 15, and 16 are numbered 13, 14, 15, and 16 respectively. The piece concludes with a double bar line and repeat dots.

UNCLE STEVE'S QUADRILLE

Part III

F Very fast $\text{♩} = 116$

mf 1 2 3 4 *f*

5 6 7 8 *mf*

G

9 *cresc.* 10 11 12 *f*

13 14 15 16

UNCLE STEVE'S QUADRILLE

(From Oxford County, Maine)

This is an old-time country quadrille recorded as it is "called" by Mr. Stephen Kimball, who has played for kitchen "whangs" and barn dances in Maine for fifty years.

The figures described below are only a few of the many that might be given, as there is a large variety from which the "caller" chooses according to his fancy. The music is a medley of old tunes as played by "Uncle Steve" for this dance. There are three separate pieces of music, Parts I, II and III, which are played for Figures 1, 2 and 3, respectively, with a short rest between Figures 1 and 2 and between Figures 2 and 3.

Part I consists of three strains A, B and C, of eight measures each, played as follows:—A, B, C, A. Part I is played twice through in this manner, for Figure 1.

Part II of the music consists of two strains, D and E, of eight measures each, neither of which is repeated. Part II is played three times through as written, for Figure 2.

Part III of the music consists of two strains, F and G, of eight measures each, neither of which is repeated. Part III is played seven times through as written, for Figure 3.

THE STEPS

1. Ordinary Country-Dance Step

The invariable step used throughout the dance (unless otherwise specified) is an easy natural springy walking step which is almost, but not quite, a slow run. This is executed, especially by the men, with a certain jauntiness that almost suggests a swagger.

2. Balance Step

The most common way of "balancing" is to take two walking steps forward, beginning with the right foot, then two steps backward.

3. Buzz Step (used for the swings)

This is a sort of pivoting step, used when swinging partners in place. The man holds his partner in ordinary dance position, but well out to his right, so that they are practically side by side, with right shoulder to right shoulder. In fitting the step to the music, each measure should be counted ("one, and, two, and"). On "one" put down the right foot in place; on "and" step forward on the ball of the left foot; on "two" put down the right

foot on the same spot as before; on "and" step forward on the ball of the left foot and so on. The step is usually continued for eight measures, and is merely a quick walk, or run, with the right foot always put down in the same place and the left foot always advancing. More weight is put on the right foot than on the left, which gives a slight emphasis on "one" and "two." With this step the man swings his partner around. (See also the description of the Buzz Step in "The Hatter," a Danish Folk-Dance, on page 65.)

4. Chassé Step (used as the "Promenade" step)

In fitting this step to the music, each measure should be counted ("one, and, two, and").

(Meas. 1.) On "one" slide the right foot forward; on "and" close the left foot to the right foot.

On "two" slide the right foot forward again; on "and" pause.

(Meas. 2.) Repeat the same with the left foot.

This is merely the familiar "two-step."

5. Galop Step (used for the "Sashay")

In fitting this step to the music, each measure should be counted ("one, and, two, and"). On "one" slide the right foot sideward to the right; on "and" close the left foot to it; on "two" slide the right foot again to the side as before; on "and" close the other to it; and so on, continuing in the same direction. To galop to the left, execute the same step to the left with the left foot.

FORMATION

Four couples form a square set, numbered as indicated in Diagram 1. (○ = the woman, and □ = the man.)

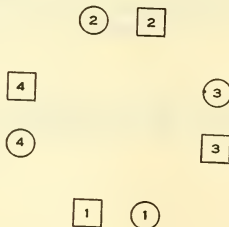


Diagram 1

THE DANCE*

FIGURE 1

(Part I of the Music)

“Address” (Introduction)

Part I, A. (Meas. 1-8.) Part I is played as an introduction. During the first four measures partners all face each other and “address” each other thus—each woman steps to the right with the right foot, touches her right toe behind the left foot and makes a slight bend of the knees. As she makes this courtesy she holds her skirts out slightly to either side and inclines her head graciously to her partner. The man at the same time makes the usual bow—that is, he brings both feet together and bends his body slightly forward, allowing his arms to hang naturally.

During the last four measures the dancers all face the other way and address “corners” in the same manner. This is all done very slowly and deliberately, so as to occupy the entire eight measures with the “Address.” After this, without any pause, the music is started from the beginning again for the following figure. (NOTE: Throughout the entire dance the “Address” is made only at the beginning of each new figure. It is omitted when the figure is repeated.)

“First Four Right and Left”

A. (Meas. 1-4.) With eight steps the first four (that is, couple 1 and couple 2) cross over to each other’s places thus—the two couples advance toward each other, each man and the opposite woman give each other their right hands and pass by; releasing right hands, partners join left hands with each other and turn so as to finish in the opposite couple’s place with the woman on the right of her partner.

(Meas. 5-8.) With eight steps the first four return in the same manner, finishing in original positions.

(Right and left is usually done without taking hold of hands as described above, the dancers going through exactly the same evolutions, but not using the hands.)

“Balance Partner, Turn the Same”

B. (Meas. 9-10.) The first four balance to partners. (See Balance Step described above.)

*The names (or “calls”) of the figures are given in quotation-marks as “called” in the vernacular. Full instructions for calling contra-dance properly, as well as more detailed descriptions of the figures and steps of the old American contra-dances, may be found in the introductory chapters of “American Country-Dances” by the same author, published by G. Schirmer, Inc.

(Meas. 11-16.) Partners take ordinary dancing position and swing in place with buzz steps (or, which is the original way to “turn partner,” join right hands and turn in place with walking steps).

“Ladies Change”

C. (Meas. 17-20.) With eight steps the first and second women advance toward each other and join right hands; passing each other, they release right hands and join left hands with the opposite men. Still holding her left hand in his left, each man puts his right arm around the woman’s waist and swings her half around so that they finish facing the opposite dancers.

(Meas. 21-24.) With eight steps the women repeat the same, returning to their own partners, who swing them around in the same manner so that all finish in their original positions.

“Promenade First Four”

A. (Meas. 1-8.) The first and second couples join crossed hands and with eight chassé steps dance forward around the inside of the set, in the direction opposite to the hands of the clock (see Diagram 2), following each other around the complete circle and finishing in original positions.

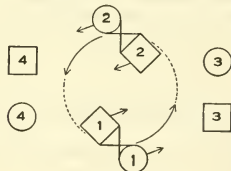


Diagram 2

Figure 1 is Danced Twice

Figure 1 is repeated in the same manner, except that the second four (that is, couples 3 and 4) dance as described above for the first four, while the first four stand idle.

This finishes Figure 1, after which there is a short rest of about half a minute.

FIGURE 2

(Part II of the Music)

“Address” (Introduction)

Part II, D. (Meas. 1-8.) Part II is played as an introduction, during which all “address” partners and “corners” as before. Then without any pause the music is started from the beginning again for the following figure.

"First Lady and Second Gent Forward and Back and Cross Over"

D. (Meas. 1-2.) The first woman (the woman of couple 1) and the second man (the man of couple 2) advance toward each other with four steps, beginning with the right foot, and making a slight bow to each other on the fourth count.

(Meas. 3-4.) They retire four steps backward to their places.

(Meas. 5-8.) With eight steps they cross over to each other's places, passing each other to the right. (This leaves the two women in couple 2's position and the two men in couple 1's position.)

"Ladies Sashay, Gents on the Outside"

E. (Meas. 9-12.) The first and second women face each other and, joining both hands, cross over to the opposite side with eight very short gallop steps. At the same time the two men face each other (without joining hands) and cross over to the opposite side with eight short gallop steps. In doing this they remain face to face but keep well apart, allowing the women to pass between them.

(Meas. 13-16.) The same four cross back again in the same manner.

"Gents Sashay, Ladies on the Outside"

D. (Meas. 1-8.) The same four now repeat the figure as before, except that this time the two men join both hands and the women separate, allowing the men to pass between them.

"First Two Forward and Back and Turn Partners to Place"

E. (Meas. 9-12.) The first woman and the second man, with eight steps, advance toward each other, and retire.

(Meas. 13-16 repeated.) The same two advance again and crossing over to their own partners take ordinary dance position and swing in place with buzz steps, finishing in original positions.

(The "Turn" may also be done by partners joining right hands and turning in place with ordinary steps.)

"Ladies Grand Chain"

D. (Meas. 1-2.) The four women join right hands across the centre, each grasping the right hand of the opposite woman, and with four steps move half way around the circle in the direction of the hands of the clock.

(Meas. 3-4.) Releasing right hands, the four women each give the left hand to the opposite man, who grasps it with his left hand, puts his right arm around her waist and with four steps turns her around in place.

(Meas. 5-8.) Repeat the same as in Meas. 1-4, the women returning to partners and finishing in original positions.

"Promenade All"

E. (Meas. 9-16.) Partners join crossed hands and all four couples, with eight chassé steps, "Promenade" once around the set in the direction opposite to the hands of the clock, finishing in original positions (Diagram 3). This finishes the first time through of Figure 2.

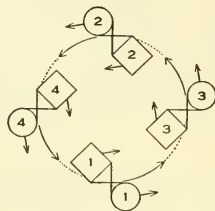


Diagram 3

Figure 2 is Danced Four Times

Figure 2 is danced four times through in the same manner, except that the *second time* it is danced, the second woman and first man take the part of the "First Two" as described above; the *third time* the third woman and fourth man take the part of the "First Two"; and the *fourth time* the fourth woman and the third man do the same.

This finishes Figure 2, after which there is a short rest of about half a minute.

FIGURE 3

(Part III of the Music)

"Address"

Part III, F. (Meas. 1-8.) All "address" as before.

"Ladies Balance to the Right and Turn the Same"

F. (Meas. 1-8.) The woman of each couple and the man at her right face each other and balance to each other, then take ordinary dancing position and swing with four buzz steps (or give right hands to each other and turn once and a half around with ordinary step). This leaves each woman in a new position, that is, on the right of the man with whom she has just swung.

"Ladies Balance to the Next and Turn the Same"

G. (Meas. 9-16.) In her new position each woman faces the next man at her right. They balance and swing in the same manner.

“Ladies Balance to the Next and Turn the Same”

F. (Meas. 1-8.) The four women balance and swing with the next man at their right in the same manner.

“Ladies Balance to Partners and Turn the Same”

G. (Meas. 9-16.) The women balance and swing their own partners to whom they have now returned, after having gone around the set in the direction opposite to the hands of the clock, swinging each man in turn, as described. (The men in the meantime have remained in their own places, swinging each of the women in turn as they have come to them.)

“Eight Hands Around”

F. (Meas. 1-8.) All four couples join hands in a circle and dance once around in the direction of the hands of the clock with sixteen ordinary steps.

“Grand Right and Left”

(Meas. 9-16 and Meas. 1-8.) With sixteen ordinary steps all dance grand right and left once around the circle, finishing in original positions.

(Grand right and left is executed as follows: Partners face each other, and join right hands; then, passing each other, each gives the left hand to the next man, then the right hand to the next, and so on, the women moving around the circle in the direction of the hands of the clock, and the men in the opposite direction, until all return to original positions.)

“Grand Arm Chain”

(Meas. 9-16 and Meas. 1-8.) All dance “Grand Arm Chain” once around the circle, finishing in original positions.

(Grand Arm Chain is executed as follows: Partners face each other, link right arms and swing once and a half around in place with eight ordinary steps. They release arms and, passing on, link left arms with the next person and swing once around.

They continue in this manner, the women moving around the circle in the direction of the hands of the clock and swinging each man in turn, while the men move around the circle in the other direction, swinging each woman in turn.)

“Promenade All”

G. (Meas. 9-16.) The four couples promenade around the set as in the last movement of Figure 2.

This finishes the first time through of Figure 3.

Figure 3 is Repeated

Figure 3 is repeated in the same manner, except that in the first movement the call is **“Gents balance to the left and turn the same,”** and the men dance as described for the women, except that they move around the circle in the other direction, swinging each woman in turn. The women remain in their places.

This finishes Figure 3, and the dance may, if desired, be brought to a close as follows:

FINALE

“All Balance and Swing Your Partner”

(Meas. 9-16.) Partners all balance to each other, take ordinary dancing position, and swing around in place with buzz steps.

OLD DAN TUCKER

Allegro moderato $\text{♩} = 112$

The musical score is written for piano in 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegro moderato' with a metronome marking of 112. The dynamics range from mezzo-forte (mf) to forte (f). The score is divided into five measures per system, with measures numbered 1 through 16. The piece concludes with a repeat sign and a fermata over the final measure.

OLD DAN TUCKER

(From the Middle Western States)

THE STEPS

The usual country-dance step, and gallop steps.

FORMATION

Any number of couples join hands in a circle, with one odd man (Dan Tucker) in the centre, as indicated in Diagram 1.

(○ = woman, □ = man.)

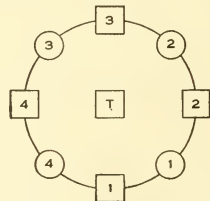


Diagram 1

THE DANCE

"Balance All"

A. (Meas. 1-2.) The dancers constituting the circle all "balance" to Dan Tucker.

Note: The "balance" is done in either of the two following ways:

(1) Take a step forward with the right foot, and swing the left foot slightly forward; then step backward with the left foot, and swing the right foot slightly forward;

or

(2) Beginning with the right foot, take two walking steps forward and two back.

"Allemande Left"

(Meas. 3-8.) Each man with his left hand takes the left hand of the woman on his left and turns her once around.

"Right Hand to Partner, and Grand Right and Left"

B. (Meas. 9-16.) All give right hands to partners and dance "Grand Right and Left," or "Grand Chain," in which "Dan Tucker" joins. They continue the chain until the leader calls "Promenade all!" (See description of "Grand Right and Left" in Uncle Steve's Quadrille.)

"Promenade All"

A. (Meas. 1-8.) Each man quickly secures the woman nearest him as a partner (as the man who is left without a partner will be the next "Dan Tucker"), and joining crossed hands, all couples "promenade" with the usual country-dance step (or as described in Uncle Steve's Quadrille) around the circle in the direction opposite to the hands of the clock, while the new Dan Tucker takes his place in the centre.

"Forward and Back"

B. (Meas. 9-12.) All couples join hands in a circle, and "forward and back" (four steps toward the centre and four back).

"All Hands Around"

(Meas. 13-16.) With hands still joined, they go around the circle in the direction of the hands of the clock, with the usual country-dance step (or galop step).

Sometimes, when a large number are dancing, or when there are more men than women present, the dance may be done with several Dan Tuckers in the centre.

When the dance has been continued as long as desired, it is brought to a finish with "Balance and Swing Partners," and "Promenade around the Hall."

In the old days, it was customary to sing during the dance. The words given here, which are associated with the tune, undoubtedly originated in this way.

"Old Dan Tucker he got drunk,
He fell in the fire and kicked out a chunk,
A red hot coal got in his shoe,
And oh! dear Massey, how the ashes flew!"

"Old Dan Tucker was a fine old man,
He stuck his foot in the frying-pan,
He combed his hair with a wagon wheel,
And died of the toothache in his heel!"

Chorus:

"Then clear the way for old Dan Tucker,
Out of the way for old Dan Tucker,
Clear the way for old Dan Tucker,
Came too late for to get your supper."

THE SIEGE OF ENNIS

(The Boyne Water)

A Allegro moderato $\text{♩} = 112$

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns, while the left hand provides a bass accompaniment with chords and single notes. Measure numbers 1, 2, and 3 are indicated below the staff.

Musical notation for measures 4-8. The right hand continues the melodic development with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Measure numbers 4, 5, 6, 7, and 8 are indicated below the staff.

B

Musical notation for measures 9-12. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

Musical notation for measures 13-16. The right hand continues the melodic development with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

THE SIEGE OF ENNIS

(From Ulster, Ireland)

This dance is in reel time and can be done to any good Irish reel (or series of reels, for variety). The selection given here is "The Boyne Water," which is in two parts, A and B, of eight measures each, each of which is repeated.

THE STEPS

1. Promenade Step

(Meas. 1.) Step forward on the right foot (*one*), bring the left toe to the right heel (*and*), step forward again on the right foot, at the same time lifting the left foot from the ground (*two*), make a slight rise and fall on the right foot (*and*).

(Meas. 2.) Repeat the same with the left foot, and continue in this manner.

2. "Side Step"

This step consists of two parts, "The Seven" and "Threes," as follows:

(a) "The Seven"

(Meas. 1.) With a little spring, land on the toes of both feet with the left heel over the right toe (*one*), take a short step to the right on the right foot (*two*), bring the left toe close to and behind the right heel (*three*), step again to the right with the right foot (*four*).

(Meas. 2.) Continuing the step, bring the left toe close behind the right heel (*five*), step again to the right with the foot (*six*), bring the left foot again behind the right and at the same time lift the right foot from the ground (*seven*), make a slight pause in this position. During this step the dancer moves directly to the right side without turning the head or body.

(b) "Threes"

(Meas. 3.) Put down the right toe directly behind the left heel and lift the left foot slightly (*one*). Replace the left foot, lifting the right foot slightly (*two*), replace the right foot (*three*), and pause.

(Meas. 4.) Make another "Three" in the same manner, but this time putting down the left toe behind the right heel. (The "Threes" are done in place.)

(When the "Side Step" is danced to the left it is done as described above, except that in "The Seven" the dancer moves to the left, stepping sideward with the left foot and bringing the right foot behind; while the "Threes" are begun by putting down the left toe behind the right heel.)

FORMATION

Four couples form two lines as follows: Two couples stand side by side with hands joined in a line; the other two couples form a similar line facing them. (See Diagram 1, in which O = a woman, □ = a man.)

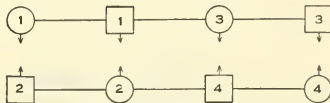


Diagram 1

If a large number of dancers are taking part they form similar sets of four couples and arrange themselves in a column of sets extending down the length of the room (Diagram 2).

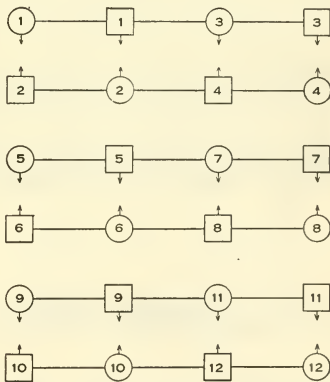


Diagram 2

THE DANCE

"Lead Up" and "Retire"

A. (Meas. 1.) The four dancers in each line join hands and, beginning with the right foot, advance toward the opposite line with two walking steps (*one, and*), (*two, and*).

(Meas. 2.) All make one "Three" in place, beginning with the right foot (*one, and, two*), pause (*and*).

(Meas. 3-4.) The lines retire to places with the same steps, but beginning with the left foot.

(Meas. 5-8.) "Lead Up" and "Retire" again.

"Side Step"

(Meas. 1-4.) With "Side Step" ("seven" and "threes") the two couples in each line exchange places. In doing this couple number one pass behind couple number three, while couple four pass behind couple two. (See Diagram 3.)

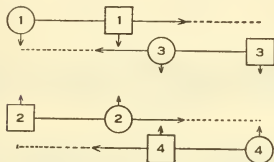


Diagram 3

(Meas. 5-8.) With "Side Step" in the opposite direction all return to original places. (This time couple three pass behind couple one, and couple two behind couple four.)

"The Star"

B. (Meas. 9-12.) In each set the four dancers nearest the centre form a right-hand star, while the two dancers at either end of the set join right hands. All dance around to the left with four promenade steps (Diagram 4).

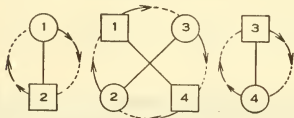


Diagram 4

(Meas. 13-16.) All release hands, face the other way, join left hands and dance around in the opposite direction, finishing in original positions.

"Lead Up" and "Retire"

(Meas. 9-12.) All "Lead Up" and "Retire" as before.

"Pass Through"

(Meas. 13-16.) With "promenade" steps the lines advance toward each other and "pass through"; that is, the two lines exchange places. In doing this couples one and three each make an arch by lifting their joined hands. Couple two pass through couple one's arch, and couple four pass through couple three's arch.

If there is but one set dancing, each couple, after passing through, turn around so as to face the other line again. The dance is then repeated, with couples two and four dancing as described for one and three, and one and three as described for two and four.

If there is a column of sets dancing, each line, after passing through, remain back to back with the line they have just danced with, and find themselves facing a new line, with whom they now repeat the dance (Diagram 5).

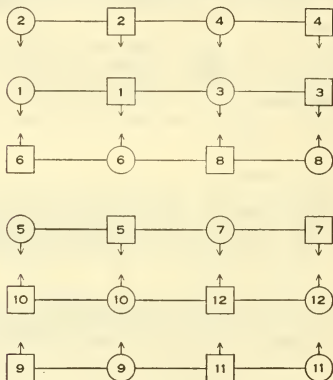


Diagram 5

At each repetition of the dance each line travels one place farther down (or up) the room. When a line reaches the top or bottom of the column, the two couples turn around (each woman keeping on the right of her partner) and thereafter travel in the other direction. After reaching the end and facing about in this way, the odd couples now become even, and vice versa, and dance as described for the odd and even numbers.

Throughout the dance the arms, when not in use, are allowed to hang naturally at the sides. The hands are never placed on the hips or held in any other way than to join hands with another dancer.

THE WAVES OF TORY

(The Rakes of Mallow)

A Allegro moderato $\text{♩} = 112$

Musical notation for measures 1-4 of section A. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and single notes. Measures 1 and 2 have a quarter rest in the left hand, while measures 3 and 4 have eighth notes.

Musical notation for measures 5-8 of section A. The right hand continues the melodic line. Measures 5 and 6 have a quarter rest in the left hand, while measures 7 and 8 have eighth notes. The piece concludes with a double bar line and repeat dots.

B

Musical notation for section B, measures 9-12. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment consists of eighth-note chords. Measures 9 and 10 have a quarter rest in the left hand, while measures 11 and 12 have eighth notes.

Musical notation for measures 13-16 of section B. The right hand continues with the melodic line. Measures 13 and 14 have a quarter rest in the left hand, while measures 15 and 16 have eighth notes. The piece concludes with a double bar line and repeat dots.

THE WAVES OF TORY

(From Donegal, Ireland)

Tory is an island off the coast of Donegal. The sea is very rough at this point and visitors to the island are rare, because of the difficulty and danger of making the journey in a small boat.

The dance which takes its name from these famous "Waves of Tory" has a figure which is supposed to represent the waves. It is danced to a reel, the selection given here being "The Rakes of Mallow." Any other good reel or series of reels, however, will do as well. The music is in two parts, each consisting of eight measures, each repeated.

THE STEPS

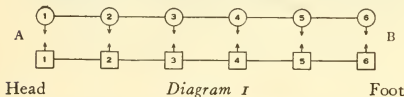
Promenade Step and Side Step

These are two of the fundamental Irish steps that occur in the Irish group dances. For a description of them see the introductory text of "The Siege of Ennis," where they are given in detail.

FORMATION

"The Waves of Tory" is a "Long Dance," that is, any number of couples form two parallel lines, lengthways of the room, facing each other, the women in one line (the left as seen from the front) and their partners opposite them in the other (Diagram 1). There should be at least six couples to form the set.

In the diagrams ○ = a woman, □ = a man.



THE DANCE

"Lead Up" and "Retire"

A. (Meas. 1-4.) The two lines, with hands joined (Diagram 1), "lead up" and "retire" once (as described in the first figure of "The Siege of Ennis"), beginning with the right foot.

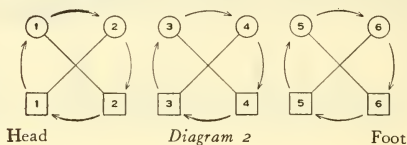
(Meas. 5-6.) "Lead up" again.

(Meas. 7-8.) With the lines close together all make two "threes" in place. ("Threes" are described under the "Side Step" in "The Siege of Ennis.")

"The Star"

A. (Meas. 1-4.) Couple number one form a right-hand star with couple number two (at the same time every alternate couple in the set does the same with the couple next below them), and all dance around with four "promenade" steps (see description of "promenade" steps under "The Siege of Ennis").

The right-hand star is formed by the four dancers joining right hands across the centre (Diagram 2).



(Meas. 5-8. All release hands, face the other way and, forming a left-hand star, dance around with four "promenade" steps in the opposite direction. (At the finish they release hands and fall back to their original places.)

"Lead Up" and "Retire"

B. (Meas. 9-12.) Beginning with the left foot all "lead up" and "retire" as before.

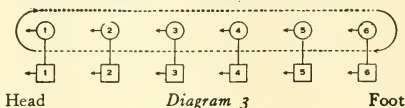
(Meas. 13-16.) "Lead up" again and make two "threes" in place.

"The Star"

A. (Meas. 1-8.) All execute the star as before, except that this time they make the left-hand star first, then the right-hand star.

"Lead off to the Right"

B. (Meas. 9-16—or as much music as required.) Dancers all face toward the front of the room (forming a column of couples) and partners join inside hands. The first couple lead off to the right and, with "promenade" steps, dance down the room, followed by all the other couples (Diagram 3).



"Up the Centre"

- A. (Meas. 1-8—or as much as required.) After reaching the foot of the set the first couple lead up the centre (as indicated in Diagram 3), so that all are brought back to original position.

"The Waves"

- A. (Meas. 1-8—or as much music as required.) The first man and woman turn about (so as to face couple number two) and joining inside hands, raise them high to form an arch. (Other couples also join inside hands.) Couples one and two now exchange places, couple two going through couple one's arch (Diagram 4).

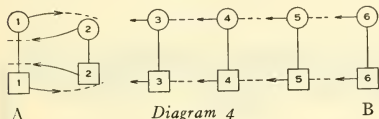


Diagram 4

Couple one now go one place lower, passing under an arch formed by couple three, who move forward correspondingly. Couple one proceed in this manner all the way down the set, going over and under alternately.

In the meantime, couple two (and each succeeding couple in turn) on reaching the head face about, form an arch, and move down the set exactly as described for couple one.

- B. (Meas. 9-16—or as much as required.) When couple one reach the foot of the set (Diagram 5) they face about and return up the set in the same manner. (Each succeeding couple, on reaching the foot, face about and do the same.)

During the entire figure the "promenade" step is used.

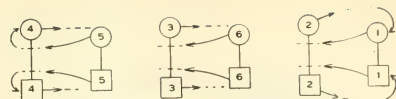


Diagram 5

"Cast Off"

- B. (Meas. 9-16—or as much as required.) When couple one reach the head of the set (A), they wait until all the other couples, in turn, reach their original positions. All face toward the front. The first man and woman, releasing hands, cast off, the woman to the right and the man to the left, and dance down the room, followed by the other dancers, who cast off in the same manner and follow the leader (Diagram 6).

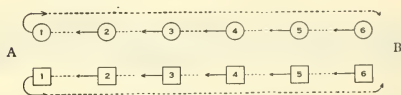


Diagram 6

- A. (Meas. 1-8—or as much as required.) When the first couple meet at the foot of the set (B) they join hands and raise them high, forming an arch. All the other couples when they meet join hands, go through this arch, and dance up toward the head of the set. This brings couple two to the head of the set, and they now become the head couple. Couple one remain at the foot of the set and become the foot couple, while all the other couples are now shifted one place nearer the head, so that the odd couples are now the even numbers and vice versa.

Throughout the whole figure the "promenade" step is used.

The dance is repeated as many times as desired, so that each couple in turn become the head couple.

THE BRIDGE OF ATHLONE

(Blackberry Blossom)

A Allegro moderato $\text{♩} = 112$

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'A Allegro moderato' with a quarter note equal to 112 beats per minute. The dynamic is *f*. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with chords. Measure numbers 1, 2, and 3 are indicated below the staff.

Musical notation for measures 4-8. The right hand continues the melodic line, and the left hand provides harmonic support with chords. Measure numbers 4, 5, 6, 7, and 8 are indicated below the staff.

Musical notation for measures 9-12, labeled 'B'. The right hand features a more active melodic line with eighth notes and slurs. The left hand continues with chords. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

Musical notation for measures 13-16. The right hand continues with the melodic line, and the left hand provides harmonic support. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

D.C.

THE BRIDGE OF ATHLONE

(From the Midlands, Connaught, Ireland)

The instructions regarding the music are the same as for the other Irish dances. "Blackberry Blossom" is the selection given for this dance, though any good Irish reel will do as well.

THE STEPS

These are described in the introductory text of "The Siege of Ennis." The Promenade Step is used throughout the dance, except when specified otherwise.

FORMATION

This is another "long dance," and the formation is exactly the same as for "The Waves of Tory."

THE DANCE

"Lead Up" and "Retire"

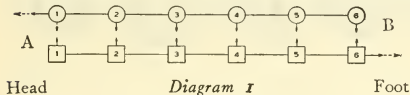
A. (Meas. 1-4.) The two lines, with hands joined, lead up and retire (see description of the first figure of "The Siege of Ennis").

(Meas. 5-8.) Repeat the same.

"Side Step"

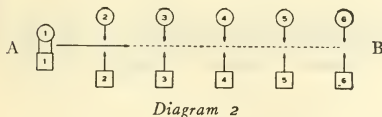
(Meas. 1-4.) The two lines, with hands still joined, dance the side step ("seven" and "threes"), each to their own right. The description of this is given under "The Siege of Ennis" (Diagram 1).

(Meas. 5-8.) Repeat the same to the left, finishing in original position.



"Down the Centre and Back"

B. (Meas. 9-10.) Couple number one join both hands and, remaining face to face, dance the side step ("seven" only) down the centre, he to his right, she to her left (Diagram 2).



(Meas. 11-12.) With two "threes," couple number one swing half around to the right in place.

(Meas. 13-16.) Couple number one return to the head again in the same manner and swing half around as before.

"Cast Off"

B. (Meas. 9-16.) Couple number one now separate and, casting off, the woman to the right and the man to the left, dance down the outside of the set toward the foot, followed by the other dancers, who cast off and follow the leader. (See Diagram 6 in "The Waves of Tory.")

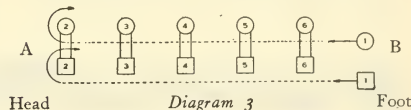
"The Bridge"

A. (Meas. 1-8.) When couple number one meet at the foot of the set (B) they join both hands and raise them high, forming an arch. The second couple, when they meet at the foot, join both hands, go through and return up the centre to the head of the set, followed by all the other couples in order.

This brings them back to the original formation, except that couple number one are now at the foot and couple number two are at the head of the set, with all the others one place nearer the head than before.

As they reach their places, partners all face each other and, with both hands joined, raise them high, thus forming a long "Bridge."

(Meas. 1-8.) Couple number one release hands and dance forward to the head of the set, the woman passing under the "Bridge" and the man going up on the outside (Diagram 3).



B. (Meas. 9-16.) When the first man and woman reach the head, they return to the foot, with the man this time passing down under the "Bridge" and the woman going down on the outside. On reaching the foot they remain there and become the foot couple.

The whole dance is now repeated. This continues as long as desired, so that each couple in turn reach the head of the set and dance as described for couple number one.

THE WALLS OF LIMERICK

(The Wind that Shakes the Barley)

A Allegro moderato $\text{♩} = 112$

Musical notation for measures 1-4 of section A. The piece is in 2/4 time. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The measures are numbered 1 through 4.

Musical notation for measures 5-8 of section A. The notation continues with the same melodic and accompaniment patterns as the previous measures, numbered 5 through 8.

Musical notation for measures 9-12 of section B. The right hand melody becomes more active with sixteenth notes, while the left hand accompaniment remains consistent. The measures are numbered 9 through 12.

Musical notation for measures 13-16 of section B. The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. The measures are numbered 13 through 16.

THE WALLS OF LIMERICK

(From Limerick, Ireland)

The dance is in reel-time, and any good Irish reel will do for it. The selection given here is "The Wind that Shakes the Barley." It is suggested that for this dance (as well as for all the other Irish dances given) the musician should change off from one reel tune to another occasionally to give variety, as the continuous repetition of one short selection would become monotonous.

The music is in two parts, A consisting of eight measures and B of eight measures repeated.

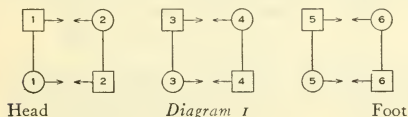
THE STEPS

Promenade Step and Side Step

For description of these see the introductory text of "The Siege of Ennis," where the steps are explained in detail.

FORMATION

The dancers form in sets of two couples each, arranged as in Diagram 1. In all diagrams ○ = a woman, □ = a man.



THE DANCE

"Lead Up" and "Retire"

A. (Meas. 1-8.) In each set the two couples "lead up" toward each other and "retire" as described in the first figure of "The Siege of Ennis." Repeat.

"Side Step Across"

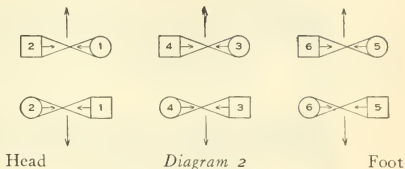
B. (Meas. 9-12.) The two women in each set cross to each other's places, using the "side step" to the left, passing each other face to face. (For description of the steps see the introductory text of "The Siege of Ennis.")

(Meas. 13-16.) The two men cross to each other's places in the same manner, but using the "side step" to the right.

The two couples are now in exchanged positions, which they keep during the remainder of the dance.

"Side Step Out and Back"

A. (Meas. 1-4.) Each man joins crossed hands with the opposite woman and dances a "seven" and two "threes" with her out to the side, away from his own partner (Diagram 2).



In doing this the man and the opposite woman remain face to face as they move sideward to his left.

(Meas. 5-8.) They return with the side step in the opposite direction, finishing in the same exchanged position as before.

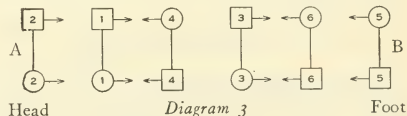
changed position as before.

"Swing Partners and Progress"

B. (Meas. 9-16.) Partners face each other, join both hands and, with promenade steps, swing each other around, revolving to the right and at the same time moving once around the set in the opposite direction to the hands of the clock.

The couples finish in their same exchanged places, but back to back.

In this way every odd couple has moved one place down toward the foot (B) and every even couple one place higher toward the head (A). The couple at each end turn around and stand ready to dance again. This brings each couple (except the couple at either end) facing a new couple, with whom they repeat the dance (Diagram 3).



The dance is continued in this manner, each couple progressing one place farther in the same direction each time and dancing with a new couple. When a couple reaches the head (or foot) they turn around and face down (or up) the room and stand idle during one repetition of the dance; then begin dancing with the couple who approach them.

ON THE BRIDGE OF AVIGNON

A Allegro moderato $\text{♩} = 104$

On the bridge of A - vi - gnon They are pass - ing, they are danc - ing,
 Sur le pont d'A - vi - gnon L'on y pas - se, L'on y dan - se,

1 2 3 4

On the bridge of A - vi - gnon They are danc - ing in a ring.
 Sur le pont d'A - vi - gnon L'on y dan - se tout en rond.

5 6 7 8

ritard. Fine

B
 Gen - tle - men all do this way, Then they all do this way.
 Les mes - sieurs font comme ça, et puis en - core comme ça.

9 10 11 12

D.C.

ON THE BRIDGE OF AVIGNON

(SUR LE PONT D'AVIGNON)

(From France)

"Sur le pont d'Avignon" is undoubtedly the best loved and most widely known French ronde. The dance (or game) consists of dancing briskly around in a ring, and each time making a different kind of imitation in keeping with the words. The music consists of two parts, A of eight measures, and B of four measures, to which the words are:

I
(A) Sur le pont d'Avignon
L'on y passe, l'on danse.
Sur le pont d'Avignon
L'on y danse tout en rond.

(B) Les messieurs font comme ça,
Et puis encore comme ça.

2
Les belles dames font comme ça,
Et puis encore comme ça.

3
Les abbés font comme ça,
Et puis encore comme ça.

4
Les soldats font comme ça,
Et puis encore comme ça.

5
Les gamins font comme ça,
Et puis encore comme ça.

I
(A) On the bridge of Avignon
They are passing, they are dancing;
On the bridge of Avignon
They are dancing in a ring.

(B) Gentlemen all do this way:
Then they all do this way.

2
Ladies all do this way:
Then they all do this way.

3
Priests all do this way:
Then they all do this way.

4
Soldiers all do this way:
Then they all do this way.

5
Street-boys all do this way:
Then they all do this way.

FORMATION

Any number of couples join hands in a ring.

THE DANCE

A. (Meas. 1-8.) The dancers skip around the circle to the left, singing the song. At the close of the eighth measure they come to a stop and release hands.

B. (Meas. 9-10.) They sing, "Gentlemen do *this way*," and at "*this way*" partners all face each other, go through the motion of removing the hat, and make a courtly bow to each other.

(Meas. 11-12.) They sing, "Then they all do *this way*," at which they all face about, and each makes the same salutation to the dancer on the other side.

A. (Meas. 1-8.) All join hands again in a ring and dance around as before.

B. (Meas. 9-12.) Now they sing, "Ladies all do *this way*," and each makes a deep courtesy, first to partner and again to the one on the other side. The boys hold out their coat-

tails and make the courtesies as if they also were ladies.

A. (Meas. 1-8.) All dance around as before.

B. (Meas. 9-12.) As they sing, "Priests all do *this way*," each puts palms together, with the fingers pointing down, and inclines the head gravely, first to partner, then to the other, as before.

A. (Meas. 1-8.) All dance around as before.

B. (Meas. 9-12.) As they sing, "Soldiers all do *this way*," each makes a military salute, first to partner, then to the other.

A. (Meas. 1-8.) All dance around as before.

B. (Meas. 9-12.) As they sing, "Street-boys all do *this way*," each puts thumb to nose, mischievously making "un pied de nez," or puts thumbs to both ears with palms forward, hands standing up and wagging like donkey ears.

Others may be added to the list, with their characteristic greetings imitated.

A. (Meas. 1-8.) After the last imitation the game is finished by all dancing around the circle as in the beginning.

FARANDOLE

A Allegro moderato $\text{♩} = 108$

mf
Bon - jour, bel-le Ro - si - ne, Com - ment vous por-tez- vous? Vous

f

me fai-tes la mi - ne, Di - tes - moi, qu'avez-vous? C'est mon a - mi qu'est par-ti ce ma-

p **B**

tin, ce qui me cau - se, ce qui me cau - se, C'est mon a - mi qu'est parti ce ma-tin, ce qui me

p

cau - se bien du cha - grin.

f

First system of a musical score in G major. The right hand features a melodic line with slurs and accents, including a dynamic marking of *f*. The left hand provides a steady accompaniment of eighth notes.

Second system of the musical score. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent with eighth notes.

Third system of the musical score. The right hand has a more active melodic line with slurs and accents. A dynamic marking of *p* is present in the right hand. The left hand accompaniment continues with eighth notes.

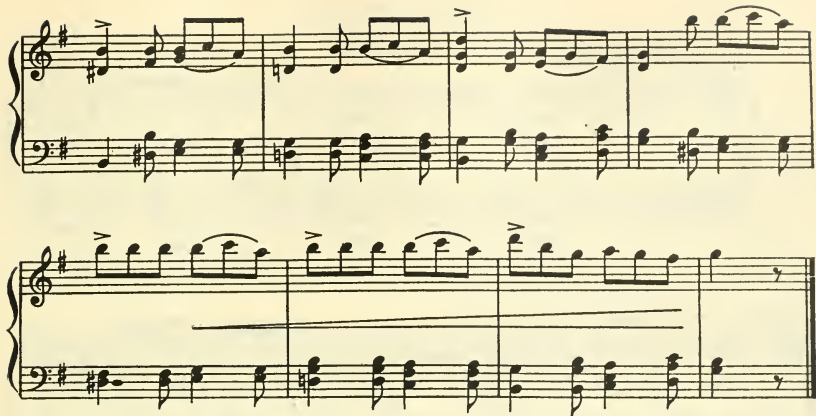
Fourth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues with eighth notes.

First system of a musical score in G major. The right hand features a melodic line with a grace note on the first measure, followed by eighth-note patterns and a quarter-note triplet. The left hand provides a harmonic accompaniment with chords and eighth-note patterns.

Second system of the musical score. The right hand continues with melodic phrases, including a triplet and a half-note phrase. The left hand features a sustained chord in the second measure, indicated by a horizontal line, and ends with a piano (*p*) dynamic marking.

Third system of the musical score. The right hand has a melodic line with a grace note and a triplet. The left hand continues with a steady eighth-note accompaniment.

Fourth system of the musical score. The right hand features a melodic line with a grace note and a triplet. The left hand continues with a steady eighth-note accompaniment.



FARANDOLE

(From Provence, France)

The music given here for the Farandole is "Bonjour, belle Rosine," an old, widely known and much loved French song—a "chanson enfantine."

BONJOUR, BELLE ROSINE

- (A) Bonjour, belle Rosine,
 Comment vous portez-vous?
 Vous me faites la mine,
 Dites-moi, qu'avez-vous?
- (B) C'est mon ami qu'est parti ce matin,
 Ce qui me cause, ce que me cause,
 C'est mon ami qu'est parti ce matin,
 Ce qui me cause bien du chagrin.

FORMATION

Any number of dancers join hands in a single line, with a leader at the head.

The dancers advance with a brisk walking step (taking two steps to a measure).^{*} They follow the leader, who leads them in a string after him wherever he wishes to go. Up and down the streets of the village, through garden-paths, or even through houses, they go, with men, women and children joining in the procession, until at last it winds up in the "Place" (the village square) or some other open space suitable for the general dancing which usually follows.

When done indoors, the leader should carry out the idea of the farandole as far as possible, by leading the string up and down and around the room going through various evolutions (see the following diagrams for suggestions) according to his fancy.

Diagram 1

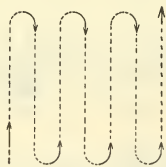


Diagram 2

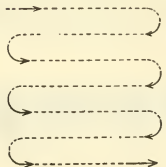
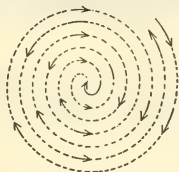


Diagram 3



^{*}This march, known as the "Ballade", is varied from time to time with special steps which are not described here.

JIBI-DI, JIBI-DA

A Allegro $\text{♩} = 116$

Tra la la la la la la, tra la la la la

1 2 3

la, Tra la la la la la la, tra la la la la

4 5 6 7

B

lal Ji - bi - di, Ji - bi - da, Tra la la la la

8 9 10 11

la la, Ji - bi - di, Ji - bi - da, Tra la la la la lal

12 13 14 15 16

JIBI-DI, JIBI-DA

(From Bretagne, France)

The music is a jolly little song, the words of which are such jargon that it is difficult to find their equivalent in English. The song, however, belongs with the dance and is always sung at the same time. It is suggested therefore that "Tra-la-la" be sung instead of words, except in the refrain, where "Jibi-di, Jibi-da" occurs as indicated.

The two parts A and B consist of eight measures each.

FORMATION

Any number of dancers (preferably in couples) join hands in a circle.

THE DANCE

A. (Meas. 1-8.) With hands joined, all dance around to the left with the following steps:

(Meas. 1.) Slide forward with the left foot (*one*) draw the right foot to the left (*and*), slide the left forward again (*two*), pause (*and*).

(Meas. 2.) Draw the right foot to the left, immediately putting the weight on it, and at the same time swinging the left foot slightly forward off the ground (*one, and*); swing the left foot backward (bending the knee so that the left heel is raised backward off the ground) and at the same time make a slight rise and fall, not quite a hop, on the right foot (*two, and*).

Continue the same, always beginning with the left foot.

B. (Meas. 9.) With hands still joined, all face toward the centre of the circle and, making a little spring, place the left feet forward toward the centre, with the heels touching the ground and the toes turned up slightly (*one, and*); pause in this position (*two, and*).

(Meas. 10.) With a little spring exchange the positions of the feet so that the right foot is forward (*one, and*); pause (*two, and*).

(Meas. 11-12.) Make three quick changes of feet, finishing with the left foot forward on the first count of Meas. 4, and pausing in this position during the rest of the measure.

(Meas. 13-16.) Repeat the same as in Meas. 9-12, except that this time the right foot is placed forward first; and at the end of the last measure, instead of a pause, the left foot is swung backward slightly in preparation for dancing forward around the circle again.

This simple dance depends for its pleasure on the jaunty little forward step around the circle and the lively springs in changing the feet in the second part. These springs are strongly emphasized to fit the words "Jibi-di, Jibi-da."

The dance is continued as long as desired.

KOLOMEYKA*

Arranged by
E. I. Tziorgh

* By courtesy from the unpublished collection of E. I. Tziorgh

Musical score for measures 9-12. The system consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). Measure numbers 9, 10, 11, and 12 are printed below the bass staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Musical score for measures 13-16, labeled with a section marker 'B'. The system consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). Measure numbers 13, 14, 15, and 16 are printed below the bass staff. The music continues with a melodic line in the treble and a harmonic accompaniment in the bass.

Musical score for measures 17-20, labeled with a section marker 'C'. The system consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. Measure numbers 17, 18, 19, and 20 are printed below the bass staff. The music continues with a melodic line in the treble and a harmonic accompaniment in the bass.

Musical score for measures 21-24. The system consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. Measure numbers 21, 22, 23, and 24 are printed below the bass staff. The music continues with a melodic line in the treble and a harmonic accompaniment in the bass.

Musical score for measures 25-28, labeled with a section marker 'D'. The system consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. Measure numbers 25, 26, 27, and 28 are printed below the bass staff. The music continues with a melodic line in the treble and a harmonic accompaniment in the bass.

Musical score for measures 29-32. The piece is in G major (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 29 starts with a treble clef, and measure 30 has a key signature change to one flat.

Musical score for measures 33-36. The piece is in E major (two sharps) and 2/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 33 starts with a treble clef and a key signature change to two sharps.

Musical score for measures 37-40. The piece is in G major (one flat) and 4/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 37 starts with a treble clef and a key signature change to one flat.

Musical score for measures 41-46. The piece is in F major (two flats) and 4/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 41 starts with a treble clef and a key signature change to two flats.

Musical score for measures 47-52. The piece is in G major (one flat) and 4/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 47 starts with a treble clef and a key signature change to one flat.

KOLOMEYKA

(From the Carpathian Mountains and Vicinity)

The Kolomeyka derives its name from the town of Kolomeya. It is a widely known and popular Russian dance. There is a great variety of figures to choose from in dancing it, the following description giving a typical selection of figures as danced by the author with Carpatho-Russian friends. These young people in the home country are always eager to dance, no matter how hard the day's work has been. The music usually consists of violin, bass viol, or 'cello, plucked with the fingers, instead of being played with a bow, and a kind of tambourine. The village people, old and young, children and grandparents, gather around. A "fore-singer" steps forward and begins to sing a dance-song of his own choice. This is taken up by the orchestra, and the men who are going to dance promenade about the circle and begin to beckon to the partners they want from the surrounding spectators. When all have secured partners the leader calls "Kolomeyka!" and the dance begins. It is very spirited and becomes more and more lively and vigorous as it proceeds, the spectators shouting their enthusiasm and clapping their hands in time to the music. The leader calls the figures as he pleases—"Kolomeyka!" "Holubetz!" "Kolo!" etc. The dance is continued in this way until he brings it to a close.

THE STEPS

1. "Schoupák" (meaning the "pike," a fish)

This step is done only by the men. The arms are akimbo or folded on the chest, or the right hand is placed back of the neck and the left hand on the hip.

(Meas. 1.) With the body erect, bend the knees and sit on the heels (*one, and*), with a little spring extend the right leg forward with the knee extended and the toe turned up (*two, and*).

(Meas. 2.) With a little spring replace the right foot so as to sit on both heels again (*one, and*), with another spring thrust the left leg forward with the knee extended and the toe turned up (*two, and*).

Continue this step, at the same time traveling forward.

2. Pas de Basque

(Meas. 1.) Make a little spring to the right onto the right foot, at the same time lifting the left foot, with the left knee bent and raised (*one*), touch the left toe a little in front of

the right foot and rise on both toes (*and*), let the right heel sink with the weight on the right foot (*two, and*).

(Meas. 2.) Repeat the same to the left.

Continue this step, at the same time moving backward (or forward, as the case may be). This is the woman's step throughout the "Kolomeyka" figure. The arms are held as she pleases—usually folded, akimbo, or holding the apron. The men sometimes use this step during the first part of the "Kolomeyka" figure.

3. Ordinary steps

Except when the steps described above are specified in the description, the dancers use any step they please, usually either the **hop step** or a **slow running step**, as follows:

a. Hop step

(Meas. 1.) Step on one foot (*one, and*), hop on that same foot (*two, and*).

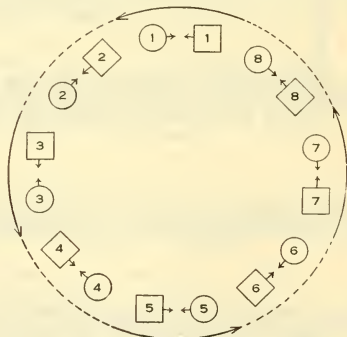
(Meas. 2.) Step and hop on the other foot.

b. Slow running step

This is a slow, springy run, two steps to each measure.

FORMATION

An even number of couples, preferably from 8 to 12 form a single circle, with partners facing each other (as indicated in the Diagram, in which ○ = woman, □ = man).



Diagram

THE DANCE

"Kolomeyka!"

A. (Meas. 1-12.) The dancers move around the circle in the direction opposite to that of the hands of the clock, the men dancing forward with "Schoupák," and the women, each facing her partner, dancing backward with "Pas de Basque" steps. (See Diagram.)

"Holubetz!"

(Meas. 1-12 repeated.) Partners take back grasp and swing vigorously around in place with "slow running" steps, two to a measure.

[The "back grasp" is taken as follows: The man and woman turn right shoulders toward each other (this brings partners side by side, but facing in opposite directions); the woman puts her right hand behind her waist and reaches her left arm across in front of her partner's chest. The man takes her left hand in his right, and reaching his left arm across behind her waist takes her right hand in his left.]

"Reverse!"

A. (Meas. 1-12 repeated again.) Partners release hands, turn left shoulders toward each other, and taking the reverse back grasp swing around in place in the opposite direction.

(The reverse back grasp is as follows: The woman puts her left hand behind her waist and reaches her right arm across in front of her partner's chest. The man takes her right hand in his left, and reaching across behind her waist takes her left hand in his right.)

"Kolo!"

B. (Meas. 13-16, and same repeated.) All join hands in a single circle (each woman on the right of her partner) and dance around to the right with slow running or hop steps.

"Other way!"

C. (Meas. 17-24.) Repeat the same, dancing around in the opposite direction.

"Kolomeyka!"

(Meas. 17-24 repeated.) All dance "Kolomeyka" as before.

"Holubetz!"

D. (Meas. 25-32, and same repeated.) All dance "Holubetz" with reverse, as before.

"Zvierzda!" ("Star")

E. (Meas. 33-40.) All form a right hand "star" and dance around in the direction of the hands of the clock with 16 "slow running steps" or 8 "hop steps."

[The "star" is formed as follows: All the women form a right-hand "star" by joining right hands in the centre, each woman grasping the right hand of the woman directly opposite her on the other side of the circle. Each man remains on the left side of his partner, with his right arm linked in her left arm as they dance around.]

"Other way!"

(Meas. 33-40 repeated.) All form a left-hand star and dance around in the opposite direction in the same manner.

(To form the left-hand star, the women release right hands and each couple, with inside arms still linked, swing about so as to face in the opposite direction, with the men now on the inside of the circle and the women on the outside. The men join left hands in the centre, each grasping the left hand of the opposite man.)

"Holubetz!"

F. (Meas. 41-52.) Partners swing each other around, "Holubetz" as already described, with "slow running" steps.

"Reverse!"

(Meas. 41-52 repeated.) Partners take reverse grasp and swing around the other way as before.

"Grand Right and Left!"

A, B. (Meas. 1-16 with repeats.) All dance grand right and left, going *all the way around* the circle until partners meet in original position.

The number of measures needed to complete the circle depends upon the number of dancers. The leader who calls the figures should watch the first couple, and as soon as they meet each other after completing the circle he should immediately call the next figure.

[The "grand right and left" is executed as follows: Partners face each other and, giving right hands to each other, swing once and a half around. They go past each other, release hands, and giving left hand to the next man (or woman, as the case may be), swing once and a half around with this one. In this way they move around the circle, the women going in the direction of the hands of the clock and men in the opposite direction, giving the right and left hands alternately to the dancers they meet coming toward them, and turning once and a half around with each. Partners meet when half-way around the circle, but continue the figure as described until they have made the complete circle.]

"Kolomeyka!"

C. (Meas. 17-24, and same repeated.) All dance "Kolomeyka" as before.

"Holubetz!" and "Reverse!"

D. (Meas. 25-32, and same repeated.) All dance "Holubetz" and "Reverse" as before.

"Kóshik!" ("Basket!")

E. (Meas. 33-40.) All form Basket and dance around in the direction of the hands of the clock.

("Basket" is formed thus: The women all step in toward the centre of the circle and form a ring. At the same time the men join hands and form an outside circle; the men, placing themselves so

that each is at the left of his partner, immediately raise their joined hands high and passing them over the women bring them down in front of the women.)

"Other Way!"

E. (Meas. 33-40 repeated.) Still in "Basket" formation, all dance around in the opposite direction.

"Holubetz!" and "Reverse!"

F. (Meas. 41-52, and same repeated.) As a finale partners dance "Holubetz" and "Reverse" as before, swinging faster and faster, and more vigorously than ever, so that the women can hardly "keep their feet"!

NORIU MIEGO

A Allegro $\text{♩} = 116$

1 2 3 4

5 6 7 8

9 10 11 12

NORIU MIEGO

(From Lithuania)

The music is in two parts, A consisting of four measures, and B consisting of eight measures. These two parts correspond to the two parts of the dance.

FORMATION

Two couples form a small square, all four dancers facing in toward the centre of the set as indicated in Diagram 1 (○ = a woman, □ = a man).

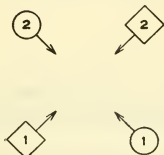


Diagram 1

The women put their hands on their hips, with palms down and fingers to the front. The men fold their arms in front.

THE DANCE

A. (Meas. 1.) With a little spring, all place right feet forward toward the centre of the square (*one, and*); pause in this position (*two, and*).

(Meas. 2.) With a little spring, all exchange the positions of their feet, so that the left feet are placed forward (*one, and*); pause in this position (*two, and*).

(Meas. 3-4.) In the same manner all make three quick changes, putting forward first the right (*one, and*), then left (*two, and*), then right (*one, and*); pause in this position (*two, and*).

B. (Meas. 5.) All clap hands twice (*one, and*) (*two, and*).

(Meas. 6-8.) The four dancers form a right-hand star and move around to the left with six walking steps, beginning with the left foot.

(Right-Hand Star:—The four dancers join right hands across the centre, the two women grasping hands and the two men doing the same.) (See Diagram 2.)

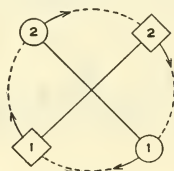


Diagram 2

B. (Meas. 9-12.) All clasp hands twice, form a left-hand star, and dance around in the opposite direction.

The dance is repeated in the same manner as often as desired. At each repetition, the music is accelerated until at the close it is played as quickly as possible with the dance at top speed.

THE POPPY
(Augoneli)

Allegro moderato $\text{♩} = 104$

1. Planting now the pop - py, In the Spring-time hap - py, Sow the seed, sow the seed.

1 2 3 4 5 6

The first system of the musical score is for the first six measures. It features a treble and bass clef with a key signature of one flat and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. Planting now the pop - py, In the Spring-time hap - py, Sow the seed, sow the seed." The measures are numbered 1 through 6.

In the Spring-time hap - py, Sow the seed, sow the seed, In the Spring-time hap - py.

7 8 9 10 11 12

The second system of the musical score continues the melody and accompaniment for measures 7 through 12. The lyrics are: "In the Spring-time hap - py, Sow the seed, sow the seed, In the Spring-time hap - py." The measures are numbered 7 through 12.

(Each verse is sung twice.)

2.
Sprouting now the poppy
In the Springtime happy,
Sprout the seed, sprout the seed,
In the Springtime happy.

3.
Growing now the poppy
In the Summer happy,
Grow the plants, grow the plants,
In the Summer happy.

4.
Withers now the poppy
In the Autumn happy,
Falling leaves, falling leaves,
In the Autumn happy.

5.
Gather now the poppy
In the Autumn happy,
Gather pods, gather pods,
In the Autumn happy.

6.
Shake we now the poppy
In the Autumn happy,
Shake the pods, shake the pods,
In the Autumn happy.

7.
Now we eat the poppy
In the Autumn happy,
On our bread, on our bread,
In the Autumn happy.

THE POPPY

(AUGONELI)

(From Lithuania)

This is the most widely known and popular of Lithuanian singing games. The music is a little refrain of twelve measures to which a song is sung, telling the story of the planting, growing, ripening, gathering and eating of the poppy. The action of the game corresponds to the words of the song.

FORMATION

Any number of couples join hands in a circle.

THE ACTION

I. "Planting"

1st Verse (Meas. 1-12). The dancers move around the circle to the left with twenty-four ordinary walking steps (two steps to a measure).

1st Verse repeated (Meas. 1-4). Beginning with a stamp on the right foot they move around eight steps in the opposite direction.

(Meas. 5-6.) All release hands and facing the centre of the circle make the motion of sowing twice (as they sing "Sow the seed, sow the seed").

(Meas. 7-8.) All clap hands three times and at the same time turn once around to the right in place with four walking steps.

(Meas. 9-12.) Repeat the same as in Measures 5-8.

II. "Sprouting"

2nd Verse (Meas. 1-12). With hands joined, all move around the circle as before with twenty-four walking steps.

2nd Verse repeated (Meas. 1-4). All move around to the right with eight walking steps.

(Meas. 5-12.) The same as in the first verse, except that as they sing "Sprout the seed, sprout the seed," all stoop down and first with the right forefinger turned up, then with the left, imitate a sprout coming up out of the ground.

III. "Growing Taller"

3rd Verse (Meas. 1-12). Big circle as before.

3rd Verse repeated (Meas. 1-12). The same as before, except that as they sing "Grow the plants, grow the plants," they lift first the right hand, then the left, indicating the growing up of the plant.

IV. "Falling Leaves"

4th Verse (Meas. 1-12). Big circle as before.

4th Verse repeated (Meas. 1-12). The same as before, except that as they sing "Falling leaves, falling leaves," they imitate falling leaves by raising the hand as high as the head (first the right, then the left) and lowering it, at the same time "twittering" the fingers.

V. "Gathering"

5th Verse (Meas. 1-12). Big circle as before.

5th Verse repeated (Meas. 1-12). The same as before, but making motions as of gathering pods, first with the right hand, then with the left.

VI. "Shaking"

6th Verse (Meas. 1-12). Big circle as before.

6th Verse repeated (Meas. 1-12). The same as before, except that as they sing "Shake the pods, shake the pods," partners face each other, grasp each other's shoulders with both hands, and shake each other twice.

VII. "Eating"

7th Verse (Meas. 1-12). Big circle as before.

7th Verse repeated (Meas. 1-12). The same as before, except as they sing "Eat the seed, eat the seed," they lean their heads back and (first with the right hand, then with the left) make motions as if putting something to eat into the mouth.

There is usually one man who leads in the game, whose movements are imitated by the others.

TURNING DANCE

(Suktinus)

A Allegro $\text{♩} = 112$

1 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

TURNING DANCE

(SUKTINUS)

(From Lithuania)

The music consists of two parts, A and B, of eight measures each, without repeats. These two parts correspond to the two parts of the dance.

FORMATION

This is a couple dance. Any number of couples form, one behind the other in a large circle, facing so as to dance forward around the room in the opposite direction to the hands of the clock.

DANCING POSITION

Partners stand side by side, the woman on the right of the man. The man puts his right arm around the woman's waist and grasps her right hand. The woman extends her left arm across in front of her partner, who takes her left hand in his left.

THE DANCE

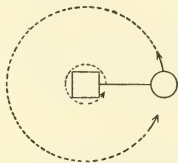
A. (Meas. 1-8.) In the above position partners dance briskly forward around the room (in the opposite direction to the hands of the clock), with eight polka steps, beginning with the left foot.

[Polka Step: (Meas. 1.) Step forward on the left foot (*one*), bring the right toe to the left heel (*and*), step forward on the left again (*two*), pause (*and*).

(Meas. 2.) The same is repeated with the other foot, and so on. The step is done on the toes with a good deal of hop or spring in it.]

B. (Meas. 9-16.) Without changing the dancing position, each couple swing twice around in place to the left with the same Polka Steps.

In doing this the man dances on one spot, at the same time revolving to the left, while the woman dances forward around him with longer steps. (See Diagram, in which ○ = the woman □ = the man.)



Diagram

The dance is then repeated, couples moving forward around the room again, and so on, as long as desired.

ALL BLACK BROTHERS

(Alle schwarzen Brüder)

A Presto $\text{♩} = 92$

1 2 3 4 5 6 7 8

Fine

B Allegretto $\text{♩} = 176$

9 10 11 12 13 14 15 16

ALL BLACK BROTHERS

(ALLE SCHWARZEN BRÜDER)

(From Mecklenburg, Germany)

The music is in two parts; the first, A, consists of 8 measures in $\frac{2}{4}$ time; the second, B, consists of 8 measures in $\frac{3}{8}$ time. These two parts correspond to the two movements (A and B) of the dance. The following words are sometimes sung to part A:

And all black brothers
They dance just like me and you,
And all black brothers
They dance just like you.

FORMATION

Four couples form a square set, numbered as indicated in Diagram 1. Each woman stands on the right of her partner (○ = woman, □ = man).

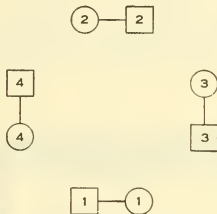


Diagram 1

THE DANCE

FIGURE 1

"Big Circle"

A. (Meas. 1-8.) The dancers all join hands in a circle and dance briskly around to the left with eight hop steps.

[Hop Step: Step forward on one foot (*one*) and hop on it (*two*). Repeat the same on the other foot, and so on.]

(Meas. 1-8 repeated.) Repeat the same, dancing around in the opposite direction.

"First Man Swings"

B. (Meas. 9-10.) The first man and the woman on his left (the fourth woman) link right arms

and, with running steps (3 running steps to each measure), swing once around in place.

(Meas. 11-12.) The first man runs on to the next (second) woman; they link left arms and swing once around in place.

(Meas. 13-14.) The first man runs on and swings the third woman with right arms linked.

(Meas. 15-16.) He returns to his own partner and they swing with left arms linked, and finish in original positions.

FIGURE 2

"Big Circle"

A. (Meas. 1-8, and Meas. 1-8 repeated.) The same as A of Figure 1.

"Fourth Man Swings"

B. (Meas. 9-16.) The fourth man now goes around the set as the first man did in B of Figure 1, swinging the second, third, first and fourth women in turn.

FIGURE 3

"Big Circle"

A. (Meas. 1-8, and Meas. 1-8 repeated.) Big circle as before.

"Second Man Swings"

B. (Meas. 9-16.) The second man swings the third, first, fourth and second women in turn.

FIGURE 4

"Big Circle"

A. (Meas. 1-8, and Meas. 1-8 repeated.) Big circle as before.

"Third Man Swings"

B. (Meas. 9-16.) The third man swings the first, fourth, second and third women in turn.

"Big Circle"

A. (Meas. 1-8, and Meas. 1-8 repeated.) The dance is finished with a vigorous "Big Circle" to the left and right as before.

BUMMEL SCHOTTISCHE

A Tempo di Polka ♩ = 100

Moth- er Wittsch, Moth- er Wittsch, just look at me! How

1 2

well I dance, just look and see! First on the heels,

3 4 5

then on the toes: Oh, Moth- er Wittsch, how well that goes!

6 7 8

B Faster ♩ = 112

Tra la la la la la, Tra la la la la la, Tra ri-di ri- di, ra la la!

9 10 11 12

Tra la la la la la, Tra la la la la la, Tra ri-di ri- di, ra la la!

13 14 15 16

BUMMEL SCHOTTISCHE

(From Mecklenburg, Germany)

The music consists of two strains of eight measures each, to which the following verse and chorus are sung. The two strains correspond to the two movements of the dance, which is repeated as many times as desired.

The Words

Mother Wittsch, Mother Wittsch,
just look at me!
How well I dance, just look and see!
First on the heels, then on the toes,
O Mother Wittsch, how well that goes!

Chorus:

Tra-la-la-la-la-la!
Tra-la-la-la-la-la!
Tra ri-di-ri-di, ra-la-la!
(and repeat)

FORMATION

In couples.

DANCING POSITION

Partners take the following dancing position: The woman stands in front of the man with her hands raised to her shoulders. The man (standing behind her) grasps both her hands, her right with his right, her left with his left.

THE DANCE

"Heel and Toe"

A. (Meas. 1.) The man and woman both touch the left heel sideward to the left, and at the same time look around at each other, she looking back over her left shoulder and he leaning to the left (*one, and*); still looking at each other, they point the left toe to the left, bending the left knee slightly (*two, and*).

(Meas. 2.) Make one polka step to the left (*one, and, two*).

[Polka step: With a little preliminary hop (*and*), step to the left with the left foot (*one*), bring the right foot to the left foot (*and*) step again onto the left foot (*two*).]

(Meas. 3-4.) Repeat the same to the right side.

(Meas. 5-8.) Repeat the same as in Meas. 1-4, but at the end the man should quickly turn his partner about so that she faces him.

"Polka"

B. (Meas. 9-16.) The man grasps his partner's waist with both hands, and she puts her hands on his shoulders. In this position they dance the polka around the room.

HALF-MOON

(Halbmond)

A Allegro $\text{♩} = 116$

1 2 3 4

5 6 7 8 Fine

B

C

HALF-MOON

(From Nordheide, Germany)

The music consists of 3 parts, A, B and C, which correspond to the three movements of each figure of the dance. The music should be played once through as written (observing all repeats) for each figure.

FORMATION

Four couples form a square set (Quadrille formation), each woman standing on the right of her partner. The couples are numbered thus: The head couple are couple number one; the couple opposite them are couple number two; the couple to the right of the head couple are couple number three, and the couple to the left, couple number four as indicated in Diagram 1.

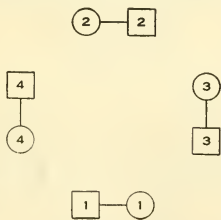


Diagram 1

(In all diagrams ○ = woman, □ = man.)

INTRODUCTION

The first eight measures of A are played as an introduction, while the dancers stand ready to begin; then, without any pause, the dance is begun on the first note of the next measure.

THE DANCE

FIGURE 1

"Big Circle"

- A. (Meas. 1-8.) The dancers all join hands in a circle and dance around to the left with eight polka steps.
- A. (Meas. 1-8 repeated.) Repeat the same, moving around in the opposite direction.

[The Polka Step is as follows:

- (Meas. 1.) Step forward on the left foot (*one*); close the right foot to the left foot (*and*); step forward again on the left foot (*two*); hop on the left foot (*and*).
- (Meas. 2.) Repeat the same, beginning with the other foot, and so on.]

"Half-moon"

- B. (Meas. 9-16.) The first man makes a break in the circle by releasing the fourth woman's hand (the others all retain their grasp); the fourth man and woman form an arch between

them by raising their joined hands. The first man leads the string of dancers skipping through the arch and around the circle in the direction of the hands of the clock (see Diagram 2), until all return to their original circle formation.

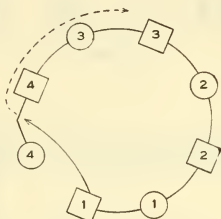


Diagram 2

The fourth couple who form the arch remain in place while the others pass through, the fourth man turning inward under his own arch at the finish.

“Reverse”

B. (Meas. 9-16 repeated.) Repeat the same figure in the opposite direction. This time the first couple form the arch and the fourth woman leads the string of dancers through the arch and around the circle in the opposite direction (Diagram 3).

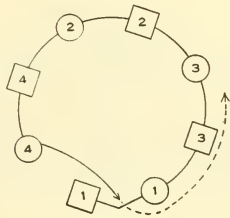


Diagram 3

“Polka”

C. (Meas. 17-24, and 17-24 repeated.) Partners take ordinary dancing position and all dance the polka, each couple turning to the right and moving around the circle in the opposite direction to the hands of the clock. They finish in their original positions in the set.

FIGURE 2

“Hand Turn”

A. (Meas. 1-8.) Partners join right hands and with eight polka steps dance around each other in place (Diagram 4).

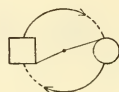


Diagram 4

“Reverse”

A. (Meas. 1-8 repeated.) With right hands still joined, partners dance around *backward* in the reverse direction (Diagram 5).

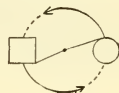


Diagram 5

“Half-moon”

B. (Meas. 9-16.) All execute the “Half-moon” as before, except that this time the second man breaks the circle by releasing the third woman’s hand and leads the string of dancers through the arch which is now formed by the third couple (Diagram 6).

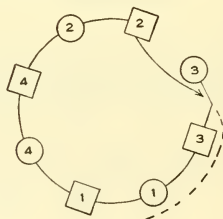


Diagram 6

“Reverse”

B. (Meas. 9-16 repeated.) The Half-moon is reversed as before, but with the third woman leading the string of dancers through the arch, which is now formed by the second couple.

“Polka”

C. (Meas. 17-24, and 17-24 repeated.) All polka around the set as before.

FIGURE 3

"Two-Hand Grasp"

A. (Meas. 1-8.) Partners face each other and join crossed hands (that is, the man grasps the woman's right hand with his right and her left with his left) and dance around in place to the left with eight polka steps (Diagram 7).

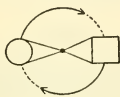


Diagram 7

"Reverse"

A. (Meas. 1-8 repeated.) Without releasing hands, they dance around in the opposite direction.

"Half-moon"

B. (Meas. 9-16.) This time the Half-moon is led by the third man through the arch which is now formed by the first couple (Diagram 8).

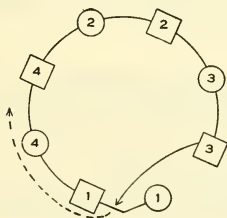


Diagram 8

"Reverse"

B. (Meas. 9-16 repeated.) In the reverse the first woman leads, and the arch is formed by the third couple (Diagram 9).

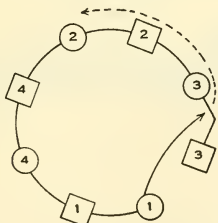


Diagram 9

"Polka"

C. (Meas. 17-24, and 17-24 repeated.) All polka as before.

FIGURE 4

"Back Grasp"

A. (Meas. 1-8.) Partners take "back grasp" and dance around in place with eight polka steps.

(The "Back Grasp" is taken thus: Partners turn right shoulders toward each other and each places the left hand back of the waist. The man passes his right arm under the woman's right arm and reaching across behind her grasps her left hand with his right. The woman does the same with her right arm, and grasps his left hand with her right.)

"Reverse"

A. (Meas. 1-8 repeated.) With the same grasp partners dance around backward.

"Half-moon"

B. (Meas. 9-16.) This time the "Half-moon" is led by the fourth man through the arch which is formed by the second couple (Diagram 10).

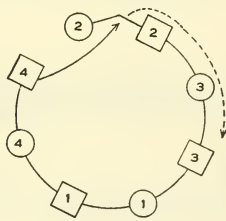


Diagram 10

"Reverse"

B. (Meas. 9-16 repeated.) In the reverse the second woman leads and the arch is formed by the fourth couple (Diagram 11).

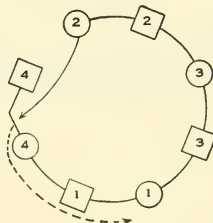


Diagram 11

"Polka"

C. (Meas. 17-24, and 17-24 repeated.) All polka as before.

FIGURE 5

"Ladies' Mill"

A. (Meas. 1-8.) The four women form a right-hand mill and dance around to the left with eight polka steps.

[The "Right-Hand Mill" is formed thus: The women join right hands across the centre, each taking the hand of the opposite woman (Diagram 12).]

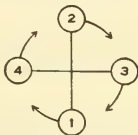


Diagram 12

"Reverse"

A. (Meas. 1-8 repeated.) The women release hands, face about, join left hands, forming a left-hand mill, and dance around in the opposite direction in the same manner.

"Half-moon"

B. (Meas. 9-16, and 9-16 repeated.) This time the "Half-moon" and "Reverse" are done as described for Figure 1.

"Polka"

C. (Meas. 17-24, and 17-24 repeated.) All polka as before

FIGURE 6

"Men's Mill"

A. (Meas. 1-8, and 1-8 repeated.) The four men dance as described for the women in A of the preceding figure.

"Half-moon"

B. (Meas. 9-16, and 9-16 repeated.) This time the "Half-moon" and "Reverse" are done as described for Figure 2.

"Polka"

C. (Meas. 17-24, and 17-24 repeated.) All polka as before.

FIGURE 7

"Women's Circle"

A. (Meas. 1-8.) The four women join hands in a circle and dance around to the left with eight polka steps.

"Reverse"

A. (Meas. 1-8 repeated.) Repeat the same, moving around in the opposite direction.

"Half-moon"

B. (Meas. 9-16, and 9-16 repeated.) This time the "Half-moon" and "Reverse" are done as in Figure 3.

"Polka"

C. (Meas. 17-24, and 17-24 repeated.) All polka as before.

FIGURE 8

"Men's Circle"

A. (Meas. 1-8, and 1-8 repeated.) The four men dance as described for the women in A of the preceding figure.

"Half-moon"

B. (Meas. 9-16, and 9-16 repeated.) This time the "Half-moon" is danced as in Figure 4.

"Polka"

C. (Meas. 17-24, and 17-24 repeated.) All polka as before.

FINALE

"Big Circle"

A. (Meas. 1-8, and 1-8 repeated.) The dancers join hands and dance to the left and right as in A of Figure 1.

LOVELY WULKA

(Die schöne Wulka)

A Tempo di Polka ♩ = 100

Musical notation for measures 1-4. The piece is in 4/8 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand consists of eighth and sixteenth notes, while the bass line in the left hand features chords and single notes. Measure numbers 1, 2, 3, and 4 are printed below the staff.

Musical notation for measures 5-8. The melody continues with eighth and sixteenth notes. Measure numbers 5, 6, 7, and 8 are printed below the staff.

Musical notation for measures 9-12. A trill (tr) is indicated above the first note of measures 9 and 10. Measure numbers 9, 10, 11, and 12 are printed below the staff.

Musical notation for measures 13-16. Trills (tr) are indicated above the first notes of measures 13 and 14. Measure numbers 13, 14, 15, and 16 are printed below the staff.

C

17 18 19 20

This system contains measures 17 through 20. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

21 22 23 24

This system contains measures 21 through 24. The musical texture continues with similar rhythmic patterns in both staves.

D

25 26 27 28

This system contains measures 25 through 28. A key signature change to one sharp (F#) is indicated by a sharp sign on the treble clef staff at the beginning of measure 27.

29 30 31 32

This system contains measures 29 through 32. The melodic line in the treble clef continues to develop, and the bass clef accompaniment remains consistent.

E

33 34 35 36

This system contains measures 33 through 36. The treble clef part shows a more active melodic line with sixteenth notes.

37 38 39 40

This system contains measures 37 through 40. The piece concludes with a final chord in the bass clef staff.

Fine

LOVELY WULKA

(DIE SCHÖNE WULKA)

(From Mecklenburg, Germany)

The music consists of five parts of eight measures each, corresponding to the five movements of the dance. It should be played once through as written, observing the repeats, for each repetition of the dance.

FORMATION

In couples around the room in a large circle. The odd couples (first, third, fifth, etc.) turn around so as to stand facing the couple behind them with whom they are to begin the dance. In every couple the woman stands on the right of her partner. (See Diagram 1.) In diagrams ○ = a woman, and □ = a man.

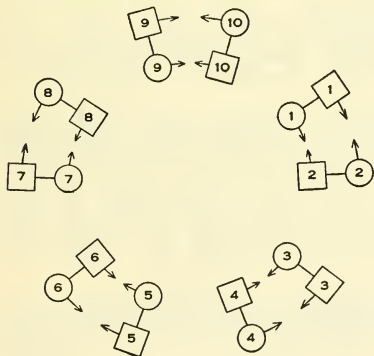


Diagram 1

INTRODUCTION

"Salutation"

A. (Meas. 1-4.) During the first and second measures each woman courtesies to the opposite man, who at the same time bows to her. During the third and fourth measures partners salute each other in the same manner.

THE DANCE

"Clapping and Circle"

A. (Meas. 1.) Clap hands three times (on the first three counts of the measure).

(Meas. 2-4.) Each couple join hands with their opposite couple, forming a circle of four, and dance around to the left with springy walking (or slow running) steps, taking two steps to a measure.

(Meas. 5-8.) Clap three times and dance around in the opposite direction.

"Swing with Back Grasp"

B. (Meas. 9-12.) Partners take "Back Grasp" and swing each other around in place with the same step as in A. (See description of Back Grasp in Figure 4 of "Half-moon.")

(Meas. 13-16.) Reverse the position and swing around in the opposite direction in the same manner.

"Clapping and Mill"

C. (Meas. 17.) All clap hands three times.

(Meas. 18-20.) Opposite couples form a right-hand mill by joining right hands across the centre and dance around with eight hop (or skip) steps.

(Meas. 21-24.) All reverse the position, form a left-hand mill by joining left hands in the same manner, and dance around in the opposite direction.

"Couples Chassé Across"

D. (Meas. 25-26.) Partners face each other, join both hands and make four chassé steps sideward across to the opposite couple's place. As the couples pass each other, the men should be back to back (Diagram 2).

[The "Chassé Step" is as follows: Slide sideward with the right (or left) foot (*one*); draw the other foot to it (*and*), immediately slide again to the side with the right (or left) foot (*two*); draw the other foot to it as before (*and*).]

(Meas. 27.) In this position, each couple makes one balance step in place, beginning with the foot nearest the opposite couple.

(Meas. 28.) Each couple makes one balance step in the opposite direction, beginning with the other foot.

[The Balance Step is as follows:

(Meas. 27.) Step sideward with the right (or left) foot (*one*); touch the other foot in front of it and immediately rise on both toes (*and*), let the heels sink (*two, and*).]

(Meas. 28.) Repeat the same to the other side.

Couples "Chassé Back"

(Meas. 29-32.) Couples return in the same manner, making four chassé and two balance steps as before. All finish in their original positions with partners standing side by side facing the opposite couple.

"Pass Through"

E. (Meas. 33-36.) Partners join inside hands. Couple two (and all the other even couples) raise their joined hands, forming an arch. The two couples advance to each other's places, the odd couple "passing through" the even

couple. These two couples remaining back to back find themselves facing a new couple. (Meas. 37-40.) All make salutations, first to their new opposites, then to their partners, as in the introduction.

The dance is repeated as many times as desired. Each couple (travelling always in the same direction) moves on one place further at each repetition of the dance and dances with a new couple. The odd couples travel in the direction of the hands of the clock, and the even couples in the opposite direction.

CRACOVIAČ

A Allegro $\text{♩} = 116$

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of two staves each (treble and bass clef). The first system contains measures 1 through 4, the second system contains measures 5 through 10, the third system contains measures 11 through 16, and the fourth system contains measures 17 through 22. Each measure is numbered below the bass staff. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is primarily composed of chords and simple rhythmic patterns, while the treble line has more melodic movement.

CRACOVIAC

(From Poland)

The Cracoviac takes its name from Cracow, a city in Poland, and means, literally, the "Cracow Dance."

The music is one of the most popular and widely known of the Polish folk-melodies which are closely associated with this dance. In fitting the steps to it each measure should be counted thus, *one and, two and*.

FORMATION

This is a dance for two. Couples form a large circle around the room facing in the direction opposite to the hands of the clock, with inside hands joined.

DANCING POSITION

Partners face each other, the man holding the woman's left hand in his right. He places his left hand on his hip, while she lets her right arm hang or lifts her skirt slightly with her right hand.

THE DANCE

A. (Meas. 1.) Partners facing each other and moving in the same direction make one waltz balance step to the side, the woman to her right and the man to his left, and at the same time they swing their joined hands in the direction of the step. The waltz balance step is as follows:

(Meas. 1.) Make a little leap to the right onto the right foot (*one*), touch the left toe slightly forward and rise on both toes (*and*), let the right heel sink with the weight on the right foot (*two*), pause (*and*).

(Meas. 2.) Repeat the same to the left and continue in this manner.

(The man's step is the same except that he starts to the left, with a leap onto the left foot. In this way they remain face to face and move in the same direction.)

(Meas. 2.) Partners make one waltz balance step in the same manner to the other side—the woman's left and the man's right—and swing their joined hands in that direction.

(Meas. 3-4.) Repeat the same as in Meas. 1-2.

(Meas. 5.) With hands still joined, partners turn outward so as to be side by side as in the original formation and take two walking steps forward, the woman beginning with the right foot and the man with the left foot. As they do this they swing their joined hands forward but keep their faces and shoulders turned toward each other.

(Meas. 6.) Both make one waltz balance step in place; or both make three stamps in place, the woman stamping the right, left, right; and the man stamping the left, right, left.

(Meas. 7.) Without releasing hands, both face about and beginning with the outside feet retrace their walk two steps forward in the other direction. As they do this they swing their joined hands forward, but keep their faces and shoulders turned toward each other as before.

(Meas. 8.) Both make one waltz balance step, or three little stamps, in place as before, except that each begins with the other foot.

B. (Meas. 9-16.) Partners take ordinary dancing position and dance either an ordinary polka or the waltz galop. As they do this they revolve to the right and at the same time move around the room in the direction opposite to the hands of the clock.

(The waltz galop is exactly the same as the waltz balance, except that the couples dance in ordinary dance position and revolve as they dance, as in the ordinary social waltz, at the same time progressing around the room.)

The whole dance is now repeated and continued as long as desired.

It is quite customary for the man, and sometimes even for the woman, to put more vigor into the dance:—

- a. This is done in the waltz balance by leaping well off of the ground on the first count, at the same time raising the knee of the free leg high in front and then making a very pronounced rise and fall on the last two counts.
- b. The second movement may be made more vigorous as follows: Partners remain facing each other. The man hops twice on his right foot, moving toward the left as he does so, and at each hop he strikes the heel of his free foot (the left) sharply against the heel of his right foot so as to make a decided crack of the heels. As he does this he then, during the next measure, instead of a waltz balance step, makes three vigorous stamps.
(This is sometimes also done by the woman.)
- c. The waltz galop is made more spirited by dancing it high on the toes with a great deal of spring, at the same time swinging around vigorously.

THE PRETTY SISTER-IN-LAW

(Vackra Svägerskan)

A Very fast $\text{♩} = 116$

B

C Slow waltz time $\text{♩} = 152$

D.C. al Fine

THE PRETTY SISTER-IN-LAW

(VACKRA SVÄGERSKAN)

(From Finland)

The music is in three parts, A, B and C, of eight measures each, and each is repeated. These three parts correspond to the three movements of the dance. A and B are in $\frac{2}{4}$ time, while C is in $\frac{3}{8}$ (waltz) time.

THE STEPS

Springing step, waltz steps, and ordinary walking steps are used.

1. Springing Step

(Meas. 1.) With a spring extend the right foot forward and touch the toe to the ground (*one, and*), with a spring exchange the position of the feet and touch the left toe forward (*two, and*). Continue in this manner.

2. Waltz Step

This is the real peasant waltz. The directions for the woman are as follows:

(Meas. 17.) Make a little leap forward onto the right foot (*one*), touch the left toe to the side and rise on both toes (*two*), let the right

heel sink with the weight on the right foot (*three*).

(Meas. 18.) Make a little backward step onto the left foot (*one*), touch the right toe to the side and rise on both toes (*two*), let the left heel sink with the weight on the left foot (*three*). Continue in this manner.

The directions for the man are the same, except that he leaps backward onto the left foot, touching the right toe to the side, and forward on the right foot, touching the left toe to the side.

Partners waltz in ordinary dancing position. As they dance they revolve continually to the right and at the same time move around the room in the opposite direction to the hands of the clock.

FORMATION

Four couples form in two parallel lines facing each other, with two couples in each line. Each woman stands on her partner's left, and they join inside hands (Diagram 1).

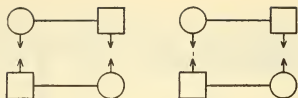


Diagram 1

THE DANCE

“Forward and Back”

A. (Meas. 1-2.) With a stamp on the first note, the two lines advance toward each other with four walking steps and, as they meet, each dancer makes a brisk nod to the opposite dancer, on the fourth beat.

(Meas. 3-4.) The lines retire four steps to place.

“Cross Over”

(Meas. 5-8.) With a stamp on the first note, opposite couples exchange places with each other with eight walking steps. In doing this each couple keeps to the right in passing the other, and turning around on the other side finishes with the woman on the right of her partner and their inside hands still joined.

“Forward and Back”

A. (Meas. 1-4.) In new positions all forward and back as before.

“Cross Over”

A. (Meas. 5-8.) All cross over as before, returning to original positions.

“Springing Steps”

B. (Meas. 9-12.) All make eight “springing steps” in place. The men do this vigorously and shout aloud.

“Cross Over”

(Meas. 13-16.) With a stamp on the first note, opposite couples exchange places with eight walking steps in the following manner: As the two couples advance toward each other, partners release hands and the woman of each couple passes between the opposite man and woman. Partners immediately join hands again and proceed to the opposite side, the man leading his partner around so as to finish with her on his right side.

“Springing Steps”

B. (Meas. 9-12.) In new positions all make eight springing steps in place as before.

“Cross Over”

(Meas. 13-16.) All cross over as in Meas. 13-16, returning to original positions.

“Waltz”

C. (Meas. 17-24, and 17-24 repeated.) Partners take ordinary dancing position and all waltz around the set in the direction opposite to the hands of the clock. In doing this the four couples keep their relative positions and follow each other in order once around the circle, so as to finish the waltz in original positions.

At the close of the waltz the dancers immediately take their original positions with hands joined, in two lines, as at the beginning of the dance. The whole dance is now repeated, and continued in this manner as long as desired.

VIRA

Tempo di Valzer $\text{♩} = 68$

A

Who - ev - er pic - tured love as blind, ———
 Quem pin - tou o a - mor ce - go nao, 0

Did not pic - ture it tru - ly, ———
 sou - be ben - pin - tar, ——— Who - Quem For 0

B

'tis thro' sight that love is born, Who can - not
 a - mor nas - ce da vis - ta, quem Nao ve - nao

see, can - not love, For love. Oh! Vi - ra, oh!
 po - de a - mar, For O - mar. Oh! Vi - ra, oh!

C

Vi - ra, Oh! Vi - ra, Oh! Vi - ra a - gain; With me it is eas - y, 'Tis
 Vi - ra, Oh! tor - na a vi - rar; Vol - tin - has co - mi - go Sao

17 18 19 20 21

1 2

eas - y to turn. Oh! Vi - ra, oh! turn.
 bo - as de dar! Oh! Vi - ra, oh! dar!

22 23 24 23 24

A. O beijo que tu me dêste sem
 A tua mãe saber,
 O beijo que tu me dêste sem
 A tua mãe saber.

B. Tôma-o la, já o não quere que
 Já lh'ò foram dizer,
 Tôma-o la, já o não quere que
 Já lh'ò foram dizer.

C. Oh! Vira, Oh! Vira,
 Oh! Torna a virar,
 Que as voltas do Vira
 São boas de dar!

A. Toda a mulher que se casa
 Grande castigo mereçe,
 Toda a mulher que se casa
 Grande castigo mereçe.

B. Deixa seu pae, sua mãe vae
 Amar quem não conhece,
 Deixa seu pae, sua mãe vae
 Amar quem não conhece!

C. Oh! Vira, Oh! Vira,
 Oh! Torna a virar,
 Voltinhas comigo
 São boas de dar!

VIRA

(From the North of Portugal)

1st Verse

- A. Whoever pictured love as blind,
Did not picture it truly;
Whoever pictured love as blind,
Did not picture it truly.
- B. For 'tis through sight that love is born,
Who does not see cannot love;
For 'tis through sight that love is born,
Who does not see cannot love.
- C. Oh! Vira, Oh! Vira,
Oh! Vira again;
With me it is easy,
'Tis easy to turn.

1st Verse

- A. Quem pintou o amor cêgo,
Não o soube bem pintar;
Quem pintou o amor cêgo,
Não o soube bem pintar.
- B. O amor nasce da vista,
Quem não vê não pode amar;
O amor nasce da vista,
Quem não vê não pode amar.
- C. Oh! Vira, Oh! Vira,
Oh! Torna a virar;
Voltinhas comigo
São boas de dar!

2nd Verse

- A. O beijo que tu me deste,
Sem a tua mãe saber,
O beijo que tu me deste,
Sem a tua mãe saber.
- B. Tôma-o la, já o não quere
Que ja lh'o foram dizer,
Tôma-o la, já o não quere
Que ja lh'o foram dizer.
- C. Oh! Vira, Oh! Vira,
Oh! Torna a virar;
Que as voltas do Vira
São boas de dar!

3rd Verse

- A. Toda a mulher que se casa
Grande castigo merece,
Toda a mulher que se casa
Grande castigo merece.
- B. Deixa seu pae, sua mãe,
Vae amar quem não conhece!
Deixa seu pae, sua mãe,
Vae amar quem não conhece!
- C. Oh! Vira, Oh! Vira,
Oh! Torna a virar;
Voltinhas comigo
São boas de dar!

The "Vira" (pronounced Vee'rah) is one of the most beautiful and most popular of the folk-dances of Portugal. "Vira" means "turn," and there is a great deal of turning and revolving in the dance. When danced by a large number of men and women in the gorgeous folk-costume of Northern Portugal, to the music of guitars and singing voices, it is fairly intoxicating in its beauty and color.

It is often seen when the people are returning from a "Romaria," which is a peasant fête held on some Saint's Day in a village where the church of the district is situated. The peasants gather from distant surrounding hamlets, and often have to walk a whole day to reach the place where the Romaria is held. Coming back from the Romaria they stop at the different villages and rest a little, but they rest by singing and dancing! Then they say good-bye to those who remain, and continue their journey.

The music is an old Portuguese folk-song which is sung by both dancers and onlookers during the dance.

It is in waltz-time and consists of three strains of eight measures each, A, B and C, each of which is repeated.

THE STEP

The step used throughout the entire dance is the **waltz** step.

USE OF THE HANDS AND ARMS

Throughout the entire dance the arms are raised easily and naturally, about shoulder-high, and the fingers are snapped in time to the music.

FORMATION

Any number of dancers form into separate sets, each set consisting of four dancers, two women and two men, who arrange themselves about six feet apart in the formation indicated in Diagram 1.
○ = a women, □ = a man.

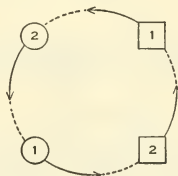


Diagram 1

THE DANCE

A. (Meas. 1-8, and Meas. 1-8 repeated.) Beginning with the left foot, the four dancers waltz separately around the set, following each other in a circle (in the direction indicated in Diagram 1), revolving in the usual direction as they go, and keeping the same distance apart as at the beginning.

B. (Meas. 9-16, and Meas. 9-16 repeated.) Without pausing, they continue dancing around the circle in the same direction, but **reversing** as they revolve.

During the last two measures of the strain, they stop turning, and face in toward the centre of the set, and in this formation make the last two waltz steps in place. (See Diagram 2.)

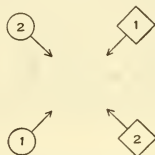


Diagram 2

C. (Meas. 17-18.) While the second woman and man make two waltz steps in place, the first man and woman, beginning with the left foot, advance with one waltz step toward each other (Diagram 3), and on the first count of Measure 18 they step toward each other on the right foot, accenting it so as to make a stamp, and at the same time make a quarter-turn to the left, so that they turn their right shoulders toward each other (*one*). In this position during the last two counts of the measure they raise and lower the right heel slightly (with the weight still on the right foot).

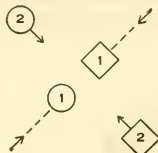


Diagram 3

(Meas. 19-20.) The first man and woman now, beginning with the left foot, move backward away from each other with one waltz step, and

on the first count of Measure 20 take a step backward on the right foot with a stamp, and at the same time make a quarter-turn to the right, so that their left shoulders are turned toward each other (*one*). In this position they raise and lower the right heel during the last two counts of Measure 20 (*two, three*). (During this figure, whether twisting the shoulders to the left or right, the dancers keep their faces toward each other.)

[At the same time (during Measures 19-20), while the first man and woman are moving back to their places, the second man and woman advance toward each other in exactly the same manner as described for the first couple during Measures 17-18.]

(Meas. 21-22.) The second man and woman move backward to places exactly as described for the first couple during Measures 19-20.

[At the same time (during Measures 21-22) the first man and woman, with two waltz steps, cross over and exchange places, passing each other to the left and facing about to the left as they go.]

(Meas. 23-24.) The second man and woman, with two waltz steps, exchange places as described for the first couple during Measures 21-22.

[At the same time the first couple make two waltz steps in place.]

The figure ends with the dancers in exchanged positions (Diagram 4).

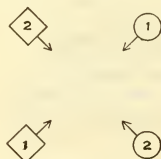


Diagram 4

C. (Meas. 17-24 repeated.) The dancers from their new positions repeat the same figure as described for Measures 17-24, and finish in original places.

The whole dance is repeated as many times as desired. Often new dancers take the place of those that drop out, and in this way the dance is continued for quite a long time.

LA JOTA
(Fandango)

Part I

A Allegro moderato $\text{♩} = 108$

1 2 3 4

Part II

B Tempo di Valzer $\text{♩} = 69$

5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20

C

21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36

LA JOTA (or FANDANGO)

(From the mountains in the north of Spain)

The music is in two parts. Part I (or A) consists of four measures which are repeated. It is in $\frac{3}{4}$ time, but played slowly. Part II consists of two strains, B and C, together amounting to 36 measures. The whole of Part II is repeated.

In the description of the dance the letters A, B and C are used to indicate the strain to which each movement is danced. The dance is gay, brisk, and spontaneous, and should be danced in that spirit with much snapping of the fingers.

FORMATION

The dance is done in couples. Partners dance apart (with a distance of about two steps between them), but always facing each other and looking at each other.

USE OF THE HANDS AND ARMS

Throughout the dance the arms are raised so that the elbows are sideward about shoulder-high, and bent so the hands are a little higher and slightly forward. They are not held rigidly in this position, but are allowed to move easily and naturally in accordance with the movements of the dance. The fingers are constantly snapped in time to the music.

THE DANCE

PART I

"Side Step"

A. (Meas. 1.) The woman takes a step sideward to the right with her right foot (*one*), brings the left foot to the right foot (*and*), steps again to the right with the right foot (*two*), pauses in this position (*and*), brings the left foot to the right foot without putting the weight on it (*three*), gives a slight hop on the right foot in preparation for the next step (*and*).

At the same time the man dances the same step, except that he begins with a step sideward to the left with the left foot. In this way they move sideward simultaneously in the same direction (i. e., she to her right and he to his left), remaining face to face as they do so.

(Meas. 2.) The dancers repeat the same step, starting with the other foot and moving in the other direction (she to her left and he to his right).

(Meas. 3-4.) Repeat the same as in Meas. 1-2.

A. (Meas. 1-3 repeated.) Continue the same as before in Meas. 1-3.

(Meas. 4 repeated.) Both the man and woman make a quick whirl about, or pirouette, in place, he turning to the right and she to the left.

[The woman's pirouette is done thus: Step to the left onto the left foot, at the same time facing toward the left and swinging the right foot over in front of the left (*one*), touch the right foot as far around behind the left as possible, rise on both toes, and pivot, making a complete left-about turn (*two*); let the weight fall on the right foot, with the left foot extended slightly forward touching the floor (*three*).

The man pirouettes at the same time, in the same manner, except that he begins with the right foot and turns about to the right.]

PART II

"Jota Step"

B. (Meas. 5.) The following directions are for the woman. (The man dances at the same time in exactly the same manner, but beginning with the opposite foot.) Swing the left foot across behind the right foot and step on it (*one*), step sideward to the right with the right foot (*two*), draw the left foot to the right foot with the weight on it (*three*).

(Meas. 6.) Extending the left leg diagonally forward to the left (with the knee straight and the toes raised) strike the ground lightly with the heel (*one*), immediately lift the left foot a little (with the toes still raised and the knee extended), and at the same time make a slight hop on the right foot. This is not much more than a quick lift and sink of the right heel (*two, three*).

(The man at the same time dances the same step, except that he begins by swinging the right foot across behind the left and strikes the ground with the right heel. In this way they remain face to face and move sideward in the same direction, he to his left and she to her right.)

(Meas. 7-8.) The man and woman repeat the same step, starting with the other foot and moving in the other direction.

(Meas. 9-12.) Continue the same as in Meas. 5-8.

(Meas. 13-18.) Continue the same.

(Meas. 19-20.) Finish with a slow pirouette in place, the woman turning about to the right and the man to the left. Use two measures to make one slow pirouette.

"The Draw"

C. (Meas. 21.) The following directions are for the woman. (The man dances at the same time in the same manner, but beginning with the opposite foot.) Step sideward to the right with the right foot, putting the weight on it, and at the same time (without removing the left foot from where it was) extend the left knee and ankle so that only the toe touches the floor (*one*); with the weight still on the right foot and the left knee and ankle still extended, draw the left foot (with the toe turned well out and pressing against the floor as it is drawn) toward the right foot (*two*); let the weight fall onto the left foot (*three*).

(Meas. 22.) Make a waltz balance step to the right (*one, two, three*).

[The waltz balance step is made as follows: Step to the right with the right foot (*one*), touch the left toe close to the right foot and rise on both toes (*two*), let the right heel sink with the weight on the right foot (*three*).]

(Meas. 23-24.) Repeat the same step, starting with the other foot and moving in the opposite direction.

(Meas. 25-28.) Continue the same as in Meas. 21-24.

(Meas. 29-34.) Continue the same.

(Meas. 35-36.) Finish with a slow pirouette as at the close of the preceding figure, the woman turning to the left, the man to the right.

"Waltz in Place"

B. (Meas. 5-6.) The man and woman, each with two waltz steps, turn once around in place, the woman turning to her right, the man to his left.

(Meas. 7.) Each makes one waltz balance step in place, facing each other, she to her right, and he to his left.

(Meas. 8-9.) Each with two waltz steps turns once around in place, the woman turning this time to her left and the man turning to his right.

(Meas. 10.) Each makes one waltz balance step in place, facing each other, she to her left and he to his right.

(Meas. 11-18.) Continue the same as in Meas. 5-11.

(Meas. 19-20.) Finish with a pirouette, as at the close of the preceding figure.

"Waltz and Cross Over"

C. (Meas. 21-22.) The man and woman, each beginning with the right foot, make two waltz steps and at the same time exchange places, each turning once around to the right as they do so, and passing each other to the right.

(Meas. 23-24.) Facing each other, each makes one waltz balance step to the right and one balance step to the left.

(Meas. 25-28.) Continue the same as in Meas. 21-24.

(Meas. 29-34.) Continue the same as in Meas. 21-26.

(Meas. 35-36.) Finish with a pirouette, as at the close of the preceding figure.

This is sometimes followed by a slow waltz, during about 16 or 32 measures of music in ordinary waltz position, with every one singing at the same time.

Now the slow music of Part I begins again and the whole dance is repeated. This is continued as long as desired.

The dance is widely known among the peasants in Spain, where it is danced by old and young to the music of guitars and singing voices in a most refreshing and happy spirit.

SA PATER

Allegro moderato ♩ = 112

Sa Pa-ter Kiest daareen non-neken uit, Sa Pa-ter Kiest daareen non-neken
1 2 3 4

uit, Die guf gul ne - men war u brew, Kiest ba-zin-neken,
5 6 7 8

ah sa - sa, Ah ba-zin-neken, ah! Ah ba-zin-neken, ah!
9 10 11 12

SA PATER

(From Belgium)

This is an old and universally popular singing game (or "Ronde à baiser") of the Belgians. It is danced by young and old with grandparents, young people and children in the ring.

The music is a very jolly little song, the words of which are so impossible to translate without detracting from the spirit of the game, that no translation has been given. It is suggested that it be sung in the original language, and for that purpose the verse is given here with *phonetic* spelling:

"Sa Pater keest daar een nonneken oit,
Sa Pater keest daar een nonneken oit,
Die guf gule namen var oo brew,
Keest baziniken, ah sa-sa!
Ah bazinneken, ah!
Ah bazinneken, ah!"

FORMATION

Any number of dancers join hands in a ring, with an extra man in the centre.

THE DANCE

(Meas. 1-13.) All move around the circle to the left with walking steps and swing the joined hands in time to the music, while the man in the centre looks around to decide whom he is going to choose.

(Meas. 1-13, repeated.) The man in the centre chooses a partner from the ring and leads her by both hands into the centre, where they kneel down on both knees, still holding both hands, and kiss each other first on the right cheek, then on the left. Then they jump up quickly and swing each other around in place with brisk skipping steps.

In the meantime, the other dancers who form the ring continue to move around to the left, swinging their hands.

At the end of the verse, the man joins the others in the ring, leaving the extra girl in the centre.

The dance is now repeated as before, with the girl this time choosing a new partner from the ring.

It is continued in this manner for as long as desired, and many amusing and incongruous selections of partners are made, causing cheers and laughter.

MIE KATOEN

Allegro $\text{♩} = 116$

Mie Ka-toen, kom mor-r-r-gen noen, En wy zul-len een pint - je drin - ken,

Mie Ka-toen, kom mor-r-r-gen noen, En wy zul-len een pint - je doen.

Tra la-la la la-la la-la la-la la-re,

Tra la-la la la-la la-la la-la la! Heyl

D.C.

MIE KATOEN

(From Belgium)

Mie Katoen (pronounced "Mee Katoon'") is a very widely known and extremely popular Belgian "Chanson de marche dansante," or dancing march-song. It has a verse and a chorus of eight measures each, which are very jolly and brisk. The words are as follows:

Mie Katoen, kom morgen noen,
En wy zullen een pintje drinken,
Mie Katoen, kom morgen noen,
En wy zullen een pintje doen.

Chorus: Tra la-la-la la-la,
La-la la-la la-re!
Tra la-la-la la-la,
La-la la-la La—HEY! (*shouted*)

Mie Katoen, etc.

FORMATION

Any number of dancers, old and young, join hands in a string with a leader at the head.

THE DANCE

(or PROCESSIONAL)

The procession dances along in a string wherever the leader takes them, exactly as described in the French Farandole (see page 22), of which this is a Belgian counterpart, called the "Cramignon." The step used is sometimes merely a march, and sometimes, when the dancers are enthusiastic, a step and hop (two to a measure).

Sometimes also the string join hands in a circle and dance with hop steps around the circle to the left for 16 measures; then, as they shout "HEY!" at the end of the chorus, they change the direction and start dancing around the other way.

This is kept up as long as desired.

LITTLE MAN IN A FIX

(Bitte Mand i Knibe)

A Very fast $\text{♩} = 168$

mf

1 2 3

4 5 6 7 8

B Slower $\text{♩} = 160$

9 10 11 12 13 14 15 16

LITTLE MAN IN A FIX

(BITTE MAND I KNIBE)

(From Jutland, Denmark)

The music is in two parts, of eight measures each, A and B, each of which is repeated.

FORMATION

The couples arrange themselves thus:

The man and woman of each couple stand side by side, with the woman on the man's right. The man puts his right arm around her waist and she reaches across behind and places her left hand on his left shoulder. Holding their partners in this position, the two men link left elbows with each other.

THE DANCE

"Swing Around"

A. (Meas. 1-8.) In the above formation, the two couples swing around, in the direction opposite to the hands of the clock, with running steps, taking three steps to a measure. To do this properly, the men must swing each other around in place, whirling their partners along with them as they go. The women must lean backward to avoid being swept off their feet, so great is the centrifugal force of the swing, and the faster they are swung, the more they must lean backward. (See Diagram 1.)

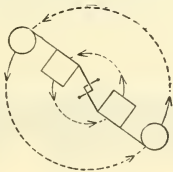


Diagram 1

(Meas. 1-8 repeated.) Without stopping the run, the two men join left hands and swing their partners around in front of them. The men take their partners' left hands in their own right, and, at the same time, raise their joined left hands to form an arch. The women, bending their heads, run through the arch and turn about to the right so as to face each other. The men lower their joined hands and the two women join their right hands over the men's left hands. This forms a sort of basket, all four facing inward with crossed arms (Diagram 2). All this time they have continued

running, and now, during the rest of the music, they swing around briskly in the opposite direction to the hands of the clock.

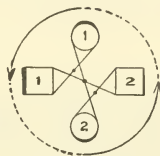


Diagram 2

"Tyrolian Waltz"

B. (Meas. 9-12.) The men release left hands, the women release right hands, and the two couples turn back to back. Partners are now side by side with inside hands joined and the woman on the right of the man. (See Diagram 3.) In this position, couples dance four Tyrolian steps in place.

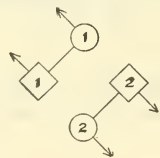


Diagram 3

[Tyrolian Step: (Meas. 9.) Both step sideward with the outside feet (*one*), touch the inside feet forward and, at the same time, rise on both toes (*two*), letting the weight fall on the outside foot (*three*). As they take this step, they swing their joined inside hands forward, and, at the same time, face slightly outward away from each other. (Meas. 10.) Both step sideward with the inside feet (*one*), touch the outside feet forward, and, at the same time, rise on both toes (*two*), letting the weight fall on the inside foot (*three*). As they take this step, they swing the hands backward, at the same time facing inward toward each other.]

(Meas. 13-16.) Partners take ordinary dancing position and waltz together. (As they waltz, the two couples keep close together and move around each other in a little circle in the direction opposite to the hands of the clock.)

B. (Meas. 9-16 repeated.) Repeat the Tyrolian steps and the waltz as before. (This is called the "Tyrolian Waltz.")

couple with whom to dance. At the close of the waltz, the man of the odd couple quickly links his left arm with any other man he can secure and with this couple they proceed with the dance.

This leaves a new odd couple, who await their opportunity to seize another couple at the close of the Tyrolian Waltz.

The dance is repeated and continued in this way as long as desired. It is so vigorous that a few repetitions will suffice.

This finishes the first time through of the dance. Without any pause, the two men now quickly link left arms, and start the dance again.

If there is an odd couple, this adds to the fun of the dance. The odd couple dance the Tyrolian Waltz, awaiting their opportunity to secure another

MALLEBROK
(Marlborough)

A Moderately fast ♩ = 112

B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

MALLEBROK

(From Jutland, Denmark)

Mallebrok means "Marlborough." The music is the old tune known as "The Duke of Marlborough," which is claimed by several nationalities as originating with them. It consists of two parts of eight measures each, A and B, each of which is repeated.

FORMATION

The dancers form in couples, and partners take ordinary dancing position.

THE DANCE

"Polka"

A. (Meas. 1-8, and Meas. 1-8 repeated.) Couples polka around the room as in ordinary social dancing.

[Polka Step: (Meas. 1.) The woman makes three springy little steps (beginning with the right foot) (*one, and, two*), then hops on the right foot (*and*).

(Meas. 2.) She repeats the same beginning with the left foot and continues in this manner.

The man does the same step, but begins with the left foot.]

"Chassé and Clap"

B. (Meas. 9.) Partners release hands and, facing each other with hands on hips, each makes one chassé step to the right.

[Chassé Step: Slide to the right with the right foot (*one*), draw the left foot to the right foot (*and*), slide again to the right with the right foot (*two*), pause (*and*).]

(Meas. 10.) On the first note of the measure, extend the left foot forward, touching it to the floor, and at the same time clap the hands (*one*), pause in this position (*and, two, and*).

(Meas. 11-12.) Repeat the same, but making the chassé to the left and extending the right foot forward.

Jig. (Meas. 13-16.) Still facing each other, with hands on hips, partners dance eight jig steps in place.

[Jig Step: Put down the right foot close behind the left heel (*one*), hop on the right foot and at the same time bring the left foot around close behind the right foot (*and*), put the left foot down close behind (or rather, *under*) the right heel (*two*) hop on the left foot (*and*); continue in this manner.]

B. (Meas. 9-16 repeated.) Repeat the chassé and clap as before.

The whole dance is repeated as many times as desired.

THE HATTER

(Hattemageren)

A Allegro moderato $\text{♩} = 112$

Musical notation for section A of "The Hatter". It consists of a grand staff with a treble clef and a bass clef. The tempo is marked "Allegro moderato" with a quarter note equal to 112 beats. The music is in 2/4 time. The first measure is marked with a forte dynamic (*f*). The notation is divided into eight measures, numbered 1 through 8. The piece ends with a double bar line and the word "Fine".

Musical notation for section B of "The Hatter". It consists of a grand staff with a treble clef and a bass clef. The notation is divided into sixteen measures, numbered 9 through 16. The first measure is marked with a forte dynamic (*f*). The notation is divided into two groups of eight measures each, with a first ending bracket over measures 15 and 16, and a second ending bracket over measures 16 and 16. The piece ends with a double bar line and a repeat sign.

D. C.

THE HATTER

(From North Seeland, Denmark)

The music consists of three parts, A, B and C, of eight measures each, which correspond to the three movements of each figure. The music is played once through as written, with repeats observed, for each figure.

THE STEPS

1. Skip Step

This is the ordinary skipping step.

2. Buzz Step

This step is used in the first movement of each figure.

a. When danced in a circle it is merely a running step sideward to the left. The dancers start by putting down the right foot across in front of the left on the first note of Meas. 1, then stepping sideward to left with the left foot. Continue in this way, taking two running steps to each measure and always crossing the right foot in front of the left on the first beat of each measure.

b. When danced by a couple (see the first movement of Figure 1 and the final swing at the end of the dance), partners face each other and take ordinary dancing position, but stand well out to the left of each other so as to be practically right shoulder to right shoulder, with the outside edges of their right feet together. In this position they swing around in place with the buzz step, as described, with the difference that the right foot is put down almost in the same spot every

time, with a slight emphasis, while a long step forward is taken with the left foot. The swing is brisk and vigorous. The buzz step is always begun on the *right* foot, which is put down on the first beat of each measure with a slight emphasis.

FORMATION

Four couples join hands in a circle, the woman of each couple standing on the right of her partner. Any number of such sets may be formed.

THE DANCE

FIGURE 1

"The Whole Family"

A. (Meas. 1-8, and Meas. 1-8 repeated.) The four couples join hands in a big circle and swing around vigorously to the left with buzz steps. While doing this all face toward the centre, keep a strong grasp, and lean the weight slightly backward away from the centre.

"Stamp and Clap"

B. (Meas. 9-10.) Releasing hands, partners face each other and stamp three times in place—*left, right, left*; this is done on the two beats of Meas. 9 and first beat of Meas. 10. Pause on the last beat of Meas. 10.

(Meas. 11-12.) Still facing each other, clap own hands three times. Pause on the last beat of Meas. 12.

(Meas. 13-16.) Repeat the same.

(Meas. 9-16 repeated.) Partners turn back to back, so that each man and the left woman are now facing each other. In this new position all stamp and clap as before.

"Grand Chain"

C. (Meas. 17-18.) Partners quickly face each other and, giving right hands to each other, dance grand right and left with skip step all the way around the circle, finishing in original places.

FIGURE 2

"Partners Swing"

A. (Meas. 1-8.) As they meet at the end of the grand chain, partners take ordinary dancing position and swing around vigorously in place with buzz steps.

(Ordinary dancing position is as follows: The man puts his right arm around his partner's waist and takes her right hand in his left. She puts her left hand on his right shoulder.)

"Stamp and Clap"

B. (Meas. 9-16, and 9-16 repeated.) All stamp and clap as described in B of Figure 1.

"Grand Chain"

C. (Meas. 17-24, and 17-24 repeated.) All dance grand right and left as described in C of Figure 1.

FIGURE 3

"Women's Basket"

A. (Meas. 1-8.) The four women go into the centre and form a little circle by putting their arms around each other's waists. In this grasp they all face toward the centre, lean head and shoulders backward from the centre, and swing vigorously to the left with buzz steps.

"Stamp and Clap"

B. (Meas. 9-16, and 9-16 repeated.) All stamp and clap as before. The first three stamps are used by the women to regain their original positions at the close of the basket figure.

"Grand Chain"

C. (Meas. 17-24, and 17-24 repeated.) All dance grand right and left as before.

FIGURE 4

"Men's Basket"

A. (Meas. 1-8, and 1-8 repeated.) The four men go to the centre, form the basket as described for the women in Figure 3, and swing around with buzz steps.

"Stamp and Clap"

B. (Meas. 9-16, and 9-16 repeated.) All stamp and clap as before. The men use the first three stamps to regain their original positions at the close of the basket figure.

"Grand Chain"

C. (Meas. 17-24, and 17-24 repeated.) Grand Chain as before.

FIGURE 5

Figure 5 is merely a repetition of Figure 3.

FIGURE 6

Figure 6 is a repetition of Figure 4.

These two figures ("Women's Basket" and "Men's Basket") are repeated again, if desired.

FIGURE 7 (Same as Figure 1)

"The Whole Family"

A. (Meas. 1-8, and 1-8 repeated.) Big circle to the left as in Figure 1.

"Stamp and Clap"

B. (Meas. 9-16, and 9-16 repeated.) Stamp and clap as before.

"Grand Chain"

C. (Meas. 17-24, and 17-24 repeated.) Grand Chain as before.

FINALE

Swing Partners

A. (Meas. 1-8, and 1-8 repeated.) As partners meet at the close of the grand chain they take ordinary dancing position and, as in A of Figure 2, swing around vigorously in place. This finishes the dance.

THE ROMAN SOLDIERS

A Play for first fourteen verses (see foot-note*)

Briskly $\text{♩} = 108$

Romans 1. Have you an - y bread and wine? For we are the Ro - mans,
English 2. Yes! we have some bread and wine, For we are the Eng - lish,

Have you an - y bread and wine? For we are the Ro - man sol - diers.
 Yes! we have some bread and wine, For we are the Eng - lish sol - diers.

B Play for last three verses

Slower

All 15. Now we on - ly have one leg, For we are the { Ro - mans.
 { Eng - lish.
All 16. Now we on - ly have one arm, For we are the { Ro - mans.
 { Eng - lish.
All 17. Now we on - ly have one eye, For we are the { Ro - mans.
 { Eng - lish.

Now we on - ly have one leg, For we are the { Ro - man sol - diers.
 { Eng - lish
 Now we on - ly have one arm, For we are the { Ro - man sol - diers.
 { Eng - lish
 Now we on - ly have one eye, For we are the { Ro - man sol - diers.
 { Eng - lish

*Note - Play the right hand of part A in octaves for "The Romans" when they sing "Are you ready for a fight," etc., and for "The English" when they answer "Yes! we're ready for a fight," etc.

THE ROMAN SOLDIERS

(From England)

THE MUSIC

The music as arranged here consists of two parts, *A* and *B*. *A* is played briskly and as written, for the 1st to 12th verses inclusive. For the 13th verse, "Are you ready for a fight," etc., and the 14th verse, "Yes, we are ready for a fight!" etc., *A* is played with the right hand in octaves. At the end of the 14th verse the pianist stops, and waits while the players shout "Aim—Fire—Bang!" and fall on the floor.

After the players have fallen on the floor, the pianist begins playing *B*, at which the players rise and continue the game. *B* is played for the 15th, 16th and 17th verses, more slowly than *A* and in keeping with the accompanying action.

THE VERSES

1. (*ROMANS*)
Have you any bread and wine?
For we are the Romans;
Have you any bread and wine?
For we are the Roman Soldiers.
 2. (*ENGLISH*)
Yes! we have some bread and wine,
For we are the English;
Yes! we have some bread and wine,
For we are the English Soldiers.
 3. (*ROMANS*)
Then we will have one cupful,
For we are the Romans;
Then we will have one cupful,
For we are the Roman Soldiers.
 4. (*ENGLISH*)
No! you *won't* have one cupful,
For we are the English;
No! you *won't* have one cupful,
For we are the English Soldiers.
 5. (*ROMANS*)
Yes! we will have *two* cupfuls,
For we are the Romans;
Yes! we will have *two* cupfuls,
For we are the Roman Soldiers.
 6. (*ENGLISH*)
No! you *won't* have two cupfuls,
For we are the English;
No! you *won't* have two cupfuls,
For we are the English Soldiers.
 7. (*ROMANS*)
We will tell the King of you,
For we are the Romans;
We will tell the King of you,
For we are the Roman Soldiers.
 8. (*ENGLISH*)
We don't care for the King or you,
For we are the English;
We don't care for the King or you,
For we are the English Soldiers.
 9. (*ROMANS*)
We will tell the Pope of you,
For we are the Romans;
We will tell the Pope of you,
For we are the Roman Soldiers.
 10. (*ENGLISH*)
We don't care for the Pope or you,
For we are the English;
We don't care for the Pope or you,
For we are the English Soldiers.
 11. (*ROMANS*)
We will send our dogs to bite,
For we are the Romans;
We will send our dogs to bite,
For we are the Roman Soldiers.
 12. (*ENGLISH*)
We don't care for your dogs or you,
For we are the English;
We don't care for your dogs or you,
For we are the English Soldiers.
 13. (*ROMANS*)
Are you ready for a fight?
For we are the Romans;
Are you ready for a fight?
For we are the Roman Soldiers.
 14. (*ENGLISH*)
Yes! we're ready for a fight,
For we are the English;
Yes! we're ready for a fight,
For we are the English Soldiers.
- (Romans and English shouting together) "*Aim!*
Fire! Bang!"

15. (ROMANS AND ENGLISH)
 Now we only have one leg,
 For we are the {Romans;
 English;
 Now we only have one leg,
 For we are the {Roman } Soldiers.
 English}

16. (ROMANS AND ENGLISH)
 Now we only have one arm,
 For we are the {Romans;
 English;
 Now we only have one arm,
 For we are the {Roman } Soldiers.
 English}

17. (ROMANS AND ENGLISH)
 Now we only have one eye,
 For we are the {Romans;
 English;
 Now we only have one eye,
 For we are the {Roman } Soldiers.
 English}

FORMATION

The players form in two parallel lines facing each other, about ten feet apart. Those on one side are "*The Romans*" and those on the opposite side are "*The English*." On each side the players join hands in a line.

THE ACTION

(ROMANS)

1st verse A (Meas. 1-2). "The Romans" sing "Have you any bread and wine," and at the same time, with hands joined in a line, step out briskly, advancing four steps toward the English. (Meas. 3-4.) Singing "for we are the Romans," they go backward four steps to place.

(Meas. 5-8.) "The Romans" go forward and back again, singing as before. (While the Romans are doing the above, the English stand still in their line and do not sing.)

(ENGLISH)

2nd verse A (Meas. 1-8). "The English" now sing the second verse—"Yes! we have some bread and wine," etc.—and at the same time forward and back twice in the same manner as described above

for "The Romans." (While "The English" are doing this, "The Romans" stand still in their line and do not sing.)

3d-14th verses. The game is continued in the above manner, the "Romans" and "English" singing alternate verses as indicated, each advancing and retiring twice as they sing a verse.

"Aim—Fire—Bang!"

After the "English" have sung the 14th verse ("Yes! we're ready for a fight," etc.), both lines stand still and shout, with a slight pause between the words, "AIM!—FIRE!—BANG!" On the word "*Aim*" all take the attitude of aiming a gun at the opposite line; on the word "*Fire*," all hold this position and "pull the trigger"; on the word "*Bang*," which is shouted vociferously, all immediately fall flat on the floor, as if shot, and remain lifeless for a second or two, until the music for the 15th verse is begun.

(ROMANS AND ENGLISH)

15th verse B (Meas. 1-8). On the first note of the music all quickly rise from the floor, and face to the right so that the two lines may follow each other in single file around in a circle. The "Romans" and "English" all sing the 15th verse, "Now we only have one leg, for we are the Romans" (or "English," as the case may be). At the same time the players all march in single file around the circle (in the opposite direction to the hands of the clock), limping slowly to indicate that they "only have one leg" and taking two steps to a measure.

16th verse B (Meas. 1-8). All continue limping around the circle and sing the 16th verse, at the same time bending one arm up close to the body in any way to indicate that they "only have one arm."

17th verse B (Meas. 1-8). All continue limping around the circle, with one arm bent up, and sing the 17th verse, at the same time covering one eye with a hand.

During the last three verses there should be no attempt at uniformity in the action. Each player should carry out the idea in his own way, this adding to the fun and variety.

SWEET KATE

A Allegro $\text{♩} = 116$

1 2 3 4

5 6 7 8

B

9 10 11 12

13 14 15 16

SWEET KATE


(From England)

"Sweet Kate" is the only dance in this collection which is not a present-day dance of country people. It is an old English country-dance taken directly—both music and directions—from "The English Dancing Master," published by John Playford in 1650, the most authentic collection of Old English country-dances in existence, written as it was at the very time when these dances were in common use.

The Music is in two parts, A and B. Each of these consists of eight measures, and B, only, is repeated. These two parts correspond to the two parts of each figure of the dance.

In describing the dance, Playford's description is given first, followed by a more detailed explanation.

1. PLAYFORD'S DESCRIPTION

Sweet Kate. Longways for as many as will 

Lead up all a Double,
forwards and back
• That again ∴

Set your right foot to
your womans, then
your left; clap your
woman on her right
hand, then on the left;
wind your hands and
hold up your finger,
wind your hands again
and hold up another
finger of the other
hand. Then turn single
• All this again ∴

Sides All • That Again ∴

Arms All • That Again ∴

As Before ∴

As Before ∴

2. DETAILED EXPLANATION

THE STEP

The step used throughout is the ordinary country-dance step, a slow, easy running step.

USE OF THE ARMS AND HANDS

When not otherwise specified, the arms hang loosely and naturally at the sides.

FORMATION

Any number of couples form in a column (one behind the other) facing to the front, with each woman on the right of her partner as indicated in Diagram 1. (In the diagrams, ○ = woman; □ = man.)

In this formation, partners join right hands.



Diagram 1

THE DANCE

FIGURE 1

“Lead up a Double Forward and Back”

A. (Meas. 1-2.) Starting with outside feet, all go forward four steps, bringing the feet together on the fourth step.

(Meas. 3-4.) Still facing the front, all go backward four steps, beginning with the outside feet, and bringing the feet together on the fourth step.

(Meas. 5-8.) All repeat the same as in Meas. 1-4.

“Set your Right Foot to your Woman's, then your Left”

B. (Meas. 9.) Releasing hands, partners face each other. Each make a little spring onto the left foot (*one, and*), strike the right foot against partner's right foot and, at the same time, make a little hop on the left foot (*two*), pause (*and*). (Meas. 10.) Repeat the same with the other foot.

“Clap your Woman on her Right Hand, then on the Left”

(Meas. 11.) Clap own hands (*one, and*), partners strike right palms together (*two, and*).

(Meas. 12.) All clap own hands (*one, and*), strike left palms together (*two, and*).

“Wind your Hands and Hold up your Finger”

(Meas. 13.) With the hands in front of the chest, revolve them quickly around each other (*one, and*); hold up the forefinger of the right hand at partner (*two, and*).

“Wind your Hands again and Hold up Another Finger of the Other Hand”

(Meas. 14.) Wind the hands again and hold up the forefinger of the left hand at partner.

“Turn Single”

(Meas. 15-16.) Starting with the right foot, each one turns once around to the right in place with four steps.

“All this Again”

B. (Meas. 9-16.) Repeat the same as before, in Meas. 9-16.

FIGURE 2

“Sides All”

A. (Meas. 1-2.) All make a quarter-turn to the right (so that partners' left shoulders are toward each other), and beginning with the right feet, take four steps to the right (Diagram 2). On the fourth step they bring their feet together and face to the front. (During all this movement partners keep their faces turned toward each other.)



Diagram 2

(Meas. 3-4.) With faces still turned toward each other, partners turn to the left (so that their right shoulders are toward each other) and take four steps to the left in the same manner, beginning with the left feet.

"That Again"

(Meas. 5-8.) Repeat the same as in Meas. 1-4.

"As Before"

B. (Meas. 9-16, and Meas. 9-16 repeated.)

Repeat the striking of the feet and the hand-clapping as in B of Figure 1.

FIGURE 3

"Arms All"

A. (Meas. 1-4.) Partners link right arms and, beginning with the right feet, swing each other once around in place with eight steps, finishing in original positions. In doing this, they take about six steps to complete the full turn, and during the last two steps they release arms and back away from each other slightly.

"That Again"

(Meas. 5-8.) Repeat the same with the left arm linked, and swinging around the other way.

"As Before"

B. (Meas. 9-16, and Meas. 9-16 repeated.)

Repeat the striking of the feet and the hand-clapping as in B of the preceding Figures. This finishes the dance.

NOTE—There is no way of determining exactly how this movement called "Sides All" was originally danced, as no description of it has been found. Various interpretations have been made. One of these, which is commonly accepted, is as follows:

(Meas. 1-2.) Partners face each other, go forward four steps, beginning with the right foot, pass each other left shoulder to left shoulder, and on the fourth step make a half-turn (to the left) so as to face each other again (Diagram 3).



Diagram 3

(Meas. 3-4.) They return to places in the same manner, beginning with the left foot and passing each other right shoulder to right shoulder.

It is suggested that this may be substituted for the one given above to avoid confusion, or used interchangeably, if desired.

THE HANDKERCHIEF DANCE

(Sateček)

A Slow Waltz $\text{♩} = 60$

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

HANDKERCHIEF DANCE

(SATEČEK)

(From Czechoslovakia)

The music is a slow waltz in two parts of eight measures each, A and B, each of which is repeated.

FORMATION

The dancers form in couples around the room. Each couple dances independent of the others, as this is a dance for two. Partners face each other so that the man will dance forward around the room (in the opposite direction to the hands of the clock) and the woman will dance backward in the same direction.

Both the man and woman carry in the right hand a large handkerchief, holding it by one corner (the woman's is white and the man's red). The man takes hold of the opposite corner of the woman's handkerchief with his left hand, and the woman takes hold of his handkerchief in the same way. They stand so far apart that the handkerchiefs are stretched between them and held about shoulder-high.

THE DANCE

- A. (Meas. 1.) In this position the man makes one waltz balance step forward, beginning with the left foot, and the woman makes one waltz balance step backward, beginning with the right foot.

[The Waltz Balance Step, as danced by the woman, is as follows:

Step backward with the right foot (*one*), touch the left foot backward and make a slight rise on both toes (*two*), let the weight sink on the right foot (*three*). As she dances this step, she turns her shoulders to the left and draws her left hand back to her shoulder, pulling her handkerchief backward, but keeping her face turned always toward her partner.

The Waltz Balance Step, as danced by the man, is as follows:

Step forward on the left foot (*one*), touch the right foot forward and rise on both toes (*two*), let the weight sink on the left foot (*three*). As he dances this step, he turns his shoulders to the right and draws his right hand back to his shoulder, pulling his handkerchief backward, but always keeping his face turned toward his partner.]

(Meas. 2.) Repeat the same step with the other foot, turning the shoulders the other way and pulling backward with the other hand.

(Meas. 3-8.) Continue in this manner, moving continuously in the same direction.

A. (Meas. 1-8 repeated.) The couple now retrace their steps, the man waltzing eight steps backward exactly as described above for the woman, and the woman waltzing eight steps forward as described above for the man.

B. (Meas. 9-10.) Each makes a stamp on the first note of the measure (the man with the left foot, the woman with the right), and with two waltz steps turns once around under the handkerchiefs, the woman turning to her right and the man to his left. ("Wring the Dishcloth.") In doing this, they keep both arms straight, with the handkerchiefs all the time stretched. They lift first one handkerchief overhead for the arch during the first waltz step, and lower it as they make the arch with the other handkerchief during the second waltz step.

(Meas. 11-12.) Repeat the same as in Meas. 1-2. (Meas. 13-16.) Continue turning as in Meas. 1-4.

B. (Meas. 9-16 repeated.) With a quick change of the feet, they stamp with the other feet and make the turns in the other direction, but in exactly the same manner.

The whole dance is repeated and continued as long as is desired.

The following is a translation of the words, which are sometimes sung by the onlookers as well as the dancers:

See the red handkerchiefs whirling around,
Yes, whirling around, yes, whirling around,
See the red handkerchiefs whirling around,
Yes, whirling around, yes, whirling around.

Chorus: Tra-la-la-la la-la-la,
La-la-la la-la-la!
Tra-la-la la-la-la-la,
Tra-la-la-la!

TURN AROUND ME

(Vrt sa divča)

A Allegro $\text{♩} = 120$

Turn a-round and 1 turn a-round and 2 turn a-round 3 me, 4

The first system of music is in 2/4 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The treble staff contains the melody, and the bass staff contains a simple accompaniment of chords. The lyrics are: "Turn a-round and 1 turn a-round and 2 turn a-round 3 me, 4".

Turn a-round and 5 turn a-round and 6 turn a-round 7 me. 8

The second system continues the melody and accompaniment. The lyrics are: "Turn a-round and 5 turn a-round and 6 turn a-round 7 me. 8".

B

Turn a-round, my 9 sweet-heart, 10 turn a-round, my 11 sweet-heart, 12

The third system is marked with a 'B' and a repeat sign. The lyrics are: "Turn a-round, my 9 sweet-heart, 10 turn a-round, my 11 sweet-heart, 12".

Turn a-round and 13 turn a-round, and 14 you will be 15 mine. 16

The fourth system concludes the piece. The lyrics are: "Turn a-round and 13 turn a-round, and 14 you will be 15 mine. 16".

TURN AROUND ME

(VRT SA DIVČA)

(From Czechoslovakia)

The music consists of two parts, A and B, of eight measures each. B is repeated, but not A.

FORMATION

In couples, with partners facing each other. The starting position for the dance is sometimes taken thus; couples form a long line, side by side. The first few measures are played as an introduction and during this time each woman steps forward out of the line and places herself in front of and facing her partner.

THE DANCE

A. (Meas. 1-3.) Partners link right arms and swing each other around with six running steps, beginning with the right foot and making two steps to a measure.

(Meas. 4.) Make a seventh step with a stamp on the right foot and release right arms (*one*), pause, facing each other (*and*).

(Meas. 5-8.) Link left arms and swing around the other way in the same manner.

B. (Meas. 9-10.) Partners, facing each other, join right hands and raise them over head. The woman with four steps in place turns once around to her right under her right arm.

(Meas. 11-12.) The man turns once around in

place to his left under his right arm.

(Meas. 13-16.) Partners link right arms and (taking two running steps to each measure) swing around as described in Meas. 1-4.

[If handkerchiefs are carried, these are waved in the left hands overhead, while the couple swing around.]

B. (Meas. 9-12.) Partners join right hands and again turn as described above in Meas. 9-12.

(Meas. 13-16.) The man takes his partner in ordinary dancing position and swings her around in place (to the right) with running steps.

[In taking the ordinary dancing position, partners face each other. The man puts his right arm around his partner's waist and takes her right hand in his left. She places her left hand on his right shoulder. He holds her well out to his right, practically right shoulder to right shoulder, so that his feet will not interfere with hers when they make their forward running steps in the swing.]

The whole dance is repeated as many times as desired.

THE GARDENER

(Zahradníček)

A. Waltz $\text{♩} = 160$

B. Polka $\text{♩} = 108$

THE GARDENER

(ZAHRADNIČEK)

(From Czechoslovakia)

The music (like the dance) is in two parts. The first, A, consists of eight measures in $\frac{3}{4}$ (waltz) time repeated; the second, B, of eight measures in $\frac{2}{4}$ (polka) time, repeated.

FORMATION

This is a dance for one man and two women. The three dancers stand side by side (the man between the two women), all facing in the same direction. The man holds in each hand a large handkerchief. The woman on the right holds with her left hand the opposite corner of the handkerchief in his right hand, and the left woman does the same with the handkerchief in his left hand, the outside hand of each woman is placed on her hip.

THE DANCE

A. (Meas. 1.) All make one waltz balance step forward, beginning with the right foot and swinging the hands which hold the handkerchiefs forward (*one, two, three*).

[This **Waltz Balance Step** is as follows: Step forward with the right foot (*one*), touch the toe of the left foot slightly in front of the right foot and rise on both toes (*two*), let the right heel sink with the weight on the right foot (*three*).]

(Meas. 2.) All make one waltz balance step backward, beginning with the left foot and swinging the hands backward.

[This **Waltz Balance Step** is as follows: Step backward with the left foot (*one*), touch the right toe slightly in front of the left foot and rise on both toes (*two*), let the left heel sink with the weight on the left foot (*three*).]

(Meas. 3-4.) While the man and the woman on his left make the waltz balance steps forward and backward as before, the woman on the right with two waltz steps turns once around to her right in place under the handkerchief held by her and the man.

(Meas. 5-6.) Repeat the forward and backward waltz balance steps as in Meas. 1-2.

(Meas. 7-8.) While the man and the woman on his right make waltz balance steps forward and backward as before, the woman on the left with two waltz steps turns once around to her left in place under the raised handkerchief held by her and the man.

(Meas. 1-8 repeated.) Repeat the same as in Meas. 1-8.

B. (Meas. 9-10.) With two polka steps the woman on the right (still holding the other end of the man's handkerchief) dances through the arch which the man and the

woman on the left form by raising their hands which hold the other handkerchief.

(Meas. 11-12.) The man with two polka steps follows her through the same arch, turning in under his own left arm. This brings them back to original positions.

(Meas. 13-14.) The woman on the left now dances through the arch formed by the man and the woman on the right.

(Meas. 15-16.) The man follows as before, turning in under his own right arm. This brings them back to original positions.

(Meas. 9-16 repeated.) Repeat the same as in Meas. 9-16.

During this whole second part (B) all three dance the polka, whether moving through the arch or remaining in place.

The dance is now begun again from the beginning. Repeat in this manner as long as desired.

KANAFASKA

Fast $\text{♩} = 112$

The musical score for 'KANAFASKA' is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Fast' with a metronome marking of 112 quarter notes per minute. The melody in the treble staff is simple and rhythmic, while the bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

KANAFASKA

(From Czechoslovakia)

The "Kanafaska" is the peasant woman's full skirt, made of striped cotton material. The following dance takes its name from the song about the "Kanafaska," to which it is danced. The music is in two parts; *A* of eight measures, not repeated—and *B* of eight measures, repeated.

THE STEPS

1. Polka Step

This is danced lightly on the toes, with a buoyant springiness.

(Meas. 1.) Make three very short running steps, the woman beginning with the right foot and the man with the left foot (*one, and, two*); make a little hop, the woman on the right foot, the man on the left foot (*and*).

(Meas. 2.) Repeat the same, beginning with the other foot, and so on.

2. Galop Step

Like the polka step this also is danced lightly on the toes, with a rather bouncing movement. The following are directions for the woman. The man dances in the same manner except that he begins with the other foot and moves to the left.

(Meas. 1.) With a little spring off of the left foot, slide sideward to the right with the right foot (*one*); bring the left foot to the right foot (*and*); displace the right foot with the left foot and at the same time slide again to the right with the right foot (*two*); bring the left foot to the right foot (*and*). Continue in the same manner.

FORMATION

Four couples form a square set, numbered as indicated in Diagram 1. In each couple the woman is on the right of her partner. (○ = woman, □ = man)

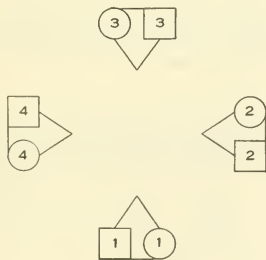


Diagram 1

STARTING POSITION

Partners face each other and take ordinary dancing position, that is, the man puts his right arm around his partner's waist and takes her right hand in his left. She puts her left hand on his shoulder.

THE DANCE

PART I

"Galop"

A. (Meas. 1-2.) Couple 1 and couple 3 with four galop steps cross over to each other's places. In doing this they keep to the right so that the men pass each other back to back (Diagram 2).

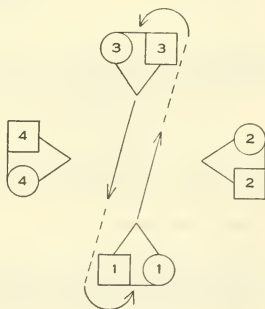


Diagram 2

(Meas. 3-4.) Couple 2 and couple 4 cross over to each other's places in the same manner. (During this time couples 1 and 3 turn half around in place with ordinary walking step, so that they will be in proper position for returning to places.)

(Meas. 5-6.) Couple 1 and couple 3 return to their original positions with four galop steps as before. (During this time couples 2 and 4 turn half around in place.)

(Meas. 7-8.) Couple 2 and couple 4 return to their original positions with four galop steps as before.

"All Polka"

- B. (Meas. 9-16.) All four couples take "Waist-shoulder" position and, dancing polka, move once around the set in the direction opposite to the hands of the clock, each couple revolving to the right as they go. (In the "Waist-shoulder" position the man puts his hands at either side of his partner's waist, while she puts her hands on his shoulders.) As they polka around the set, partners lean slightly back away from each other and swing vigorously (Diagram 3).

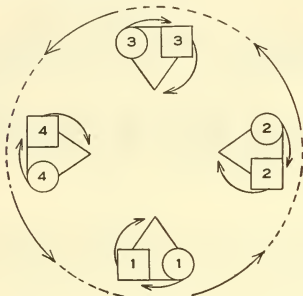


Diagram 3

PART 2

"First Man Visits Around"

- B. (Meas. 9-16 repeated.) The man of couple 1, clapping his hands on the first count of Meas. 9, advances with the polka step to the woman of couple 2. They take waist-shoulder position and dance the polka once around the inside of the set in the same direction as before. At the finish the woman resumes her original position.
- A. (Meas. 1-8.) The first man, clapping his hands on the first count of Meas. 1, now advances to the woman of couple 3, and they dance once around the set in the same manner.
- B. (Meas. 9-16.) The same man moves on and dances in the same manner with the woman of couple 4.

"All Polka"

- B. (Meas. 9-16 repeated.) All four polka once around the set as before, and finish in original positions.

Part 2 is danced through four times in all just as described, except that a different man "visits around" each time as follows:

2nd time: Second Man Visits Around

(The man of couple 2 dances around the set with women of couples 3, 4, and 1 in turn.)

3rd time: Third Man Visits Around

(The man of couple 3 dances around the set with the women of couples 4, 1 and 2 in turn.)

4th time: Fourth Man Visits Around

(The man of couple 4 dances around the set with women of couples 1, 2 and 3 in turn.)

PART 3

(The same as Part 1)

"Galop"

- A. (Meas. 1-8.) The four couples cross over and return to places with galop steps, exactly as described in Part 1.

"All Polka"

- B. (Meas. 9-16.) All polka around the set as before.

FINALE

- B. (Meas. 9-16.) All continue to dance the polka, but each couple dances off independently around the room as in ordinary general dancing. On the last count of the music the man jumps his partner high in the air, and she at the same time gives an exuberant little shriek.

It is quite customary during the dance for the men to "jump" the women up in the air each time they finish dancing the polka in couples. This might well be included when possible, as it adds a very jolly and amusing element to the dance.

DAL DANCE

Tempo di Mazurka ♩ = 160

A

Section A consists of four measures. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, including a sharp sign in the second measure. The left hand (bass clef) provides harmonic support with chords and single notes. The first measure is marked with a forte *f* dynamic. Measure numbers 1, 2, 3, and 4 are indicated below the bass staff.

Measures 5 through 8 of section A. The right hand continues the melodic pattern. The left hand accompaniment features chords and single notes. Measure numbers 5, 6, 7, and 8 are indicated below the bass staff.

B

Section B consists of four measures. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides harmonic support with chords and single notes. The first measure is marked with a piano *p* dynamic. Measure numbers 9, 10, 11, and 12 are indicated below the bass staff.

Measures 13 through 16 of section B. The right hand continues the melodic pattern. The left hand accompaniment features chords and single notes. The first measure is marked with a forte *f* dynamic. Measure numbers 13, 14, 15, and 16 are indicated below the bass staff.

C

Section C consists of four measures. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides harmonic support with chords and single notes. The first measure is marked with a mezzo-forte *mf* dynamic. Measure numbers 17, 18, 19, and 20 are indicated below the bass staff.

DAL DANCE

(From Sweden)

The Daldans is one of the most delightful of the Swedish folk-dances. It is full of wholesome fun and has a great variety of movements and figures.

The music consists of four parts, A, B, C and D, of eight measures, all of which are repeated except B, which is played only once.

THE STEPS

1. Dal Step

(Meas. 1.) Step on the right foot (*one*); swing the left foot forward and to the right (*two*); make a slight hop in the right foot (*three*).

(Meas. 2.) Step on the left foot (*one*); swing the right foot forward and to the left (*two*); make a slight hop on the left foot (*three*). Continue the step in this manner.

2. Pas de Basque

(Meas. 1.) Step diagonally forward with the right foot (*one*); step forward with the left

foot; placing it in front of the right foot and at the same time bending the left knee a little and lifting the right foot slightly from its place (*two*); put the right foot down in place (*three*).

(Meas. 2.) Repeat the same to the left, beginning with the left foot.

3. Kicking Steps

(Meas. 1.) With a little spring onto the right foot, extend the left foot forward (*one*); with a little spring change the position of the feet, so that the right foot is extended forward (*two*); with a little spring change the position of the feet again, so that the left foot is extended forward (*three*).

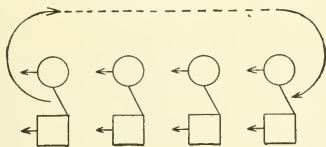
(The dancer remains in place while dancing this step.)

4. Running Step

This is the ordinary running step, with three steps taken to a measure.

FORMATION

The dancers form in a column of couples facing the front of the room. In each couple the woman stands on the right of her partner, with her left hand on his right shoulder and her right hand on her hip. The man folds his arms (Diagram 1).



Head

Diagram 1

Foot

THE DANCE

FIGURE 1

"Lead Off to the Right"

A. (Meas. 1-8.) The head couple lead off to the right and with Dal steps dance down the room, followed by all the other couples. (All begin the step on the right foot.)

(Meas. 1-8 repeated.) Continuing as before, the head couple lead up the centre followed by the others, so that all are brought back to original positions.

FIGURE 2

"Dal Steps and Pancake Turn"

B. (Meas. 9-10.) Without pausing, partners all face each other (joining both hands) and dance two Dal steps in place.

(Meas. 11-12.) Raising their joined hands overhead, partners make a "pancake turn" under their arms, the woman turning once around to her right and the man turning to his left. They use walking steps in place to make this turn, stamping in time to the music as they do so. (This turn is what is commonly known as "Wringing the Dishcloth.")

(Meas. 13-16.) All repeat the two Dal steps and the "Pancake Turn" as before.

FIGURE 3

"Cross Over"

C. (Meas. 17-18.) The women put their hands on their hips and the men fold their arms. With six running steps, partners all cross over to each other's places, passing each other to the

left as they go, and using the last two or three steps to face about toward each other (Diagram 2).

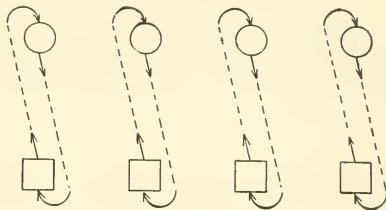


Diagram 2

(Meas. 19.) All make three kicking steps in place.

(Meas. 20.) With a little spring in place, alight with feet apart and knees slightly bent and toes turned out (*one*); pause (*two*); with a little spring bring the feet together (*three*).

(Meas. 21-24.) Partners all return to places in the same manner as in Meas. 17-20.

(Meas. 17-24.) All cross over again and return as before.

FIGURE 4

"Eight Dal Steps and Toe Touching"

D. (Meas. 25-32.) With arms in the same positions as in the preceding figure, partners advance toward each other with eight Dal steps, beginning with the right feet.

D. (Meas. 25.) Partners join both hands. The man, with a little spring, steps onto his right foot (*one*), and places his left foot forward with the heel touching the ground and the toes raised; at the same time, his partner places her right foot forward in the same manner, so that their raised toes touch (*two*); pause (*three*).

(Meas. 26.) The man returns his left foot to original position, putting the weight on it with a little spring, and at the same time raises his right foot with the knee bent (*one*); the man places his right foot forward with the toes raised, and at the same time the woman places her left foot forward in the same manner, so that their toes touch (*two*); pause (*three*).

(Meas. 27-32.) Continue the same as in Meas. 25-26.

FIGURE 5

"The Man Dances Around the Woman"

A. (Meas. 1-8.) The woman with hands on hips turns once around to her left slowly, in place with eight hop-waltz steps.

